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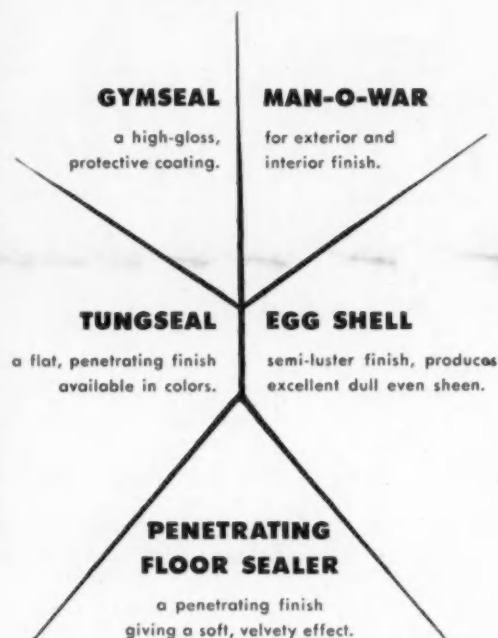
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ART

E. BOYD

In the relatively short space of two years the staff of the Art Department of the Los Angeles County Museum has set its house in order, outlined a policy for procedure, and hung up some exhibitions requiring serious consideration. The men responsible for this back-breaking labor are Dr. William R. Valentiner, Mr. James H. Breasted, Jr., and Mr. James B. Byrnes; all of whom have previously been associated with eastern cultural institutions. The triple-header now on display is too large, too good, to be seen properly in one visit. It includes two retrospective exhibitions, one the work of a prominent foreigner, Max Beckmann, the other the work of Morris Graves of Seattle, as well as the Miller Company Collection of Abstract Art, reviewed in another issue.

To show the work of painters of our own country and abroad is an instructive plan but the intention in this case is weakened by the differences of stature and vigor in Beckmann's grasp of human activity and the invertebrate or squid-like elements of Graves. Had the pictures of Marsden Hartley, or Walt Kuhn, been shown instead, we should have had a fairer balance.

Morris Graves at his best, however, is delightful, just as we feel in looking at night clouds scudding over the moon, or at a familiar scene first beheld in a dark diminishing glass, or in listening to the "sea" in a shell held to our ear, so do we feel in looking at his paintings. In our country we have always had individualists who persisted in opposition to contemporary currents; Poe, Melville, Whitman, Eakins, Ryder, Marin, and so on. Of this perverse group Graves may be counted, not that he has as yet such stature as those men, but his indifference to fashion is equal to theirs. Before and during the war years he reached his zenith with darkly enchanting birds bathed in astral lights; compositions and palette were of his own devising and ably employed.

Whether by accident or design his music has recently soured. Even earlier than his handsome Black Waves of 1944 we begin to find the queasy hues of abalone shells and pseudo kakemonos, pine twigs and birds freshly alighted from Oriental silk scrolls but, alas, without their prototypes' exquisite sense of timing. Most recent is a series of renderings of Chinese ceremonial bronze vessels in which Graves has reviewed, explored, and exhausted the possibilities of bronze patination in a pleasurable sensuous gamut of green textures. For this display of lambent decay we are grateful yet wonder if it is the same as those paroxysms of color said to be thrown off by the dying flying fish. For the painter to have used the literal vessels of antiquity as vehicles of his promenade seems an admission of his lack of invention. Throughout time art has been only the slow accretion of small particles of individualism upon the vast prior structure; Graves, who began by adding his mite to the monument, is at present marking time as a copyist. He is still young enough, however, to work out of this phase.

A symptom of our day is that of monocellular specialization among painters, some of whom work not only in one style but in fractions of a unit, as though they saw only the frontal range of vision permitted by old-fashioned binoculars. Sometimes the results of this intensified scrutiny are first rate, but at other levels we suspect that the painter is physically incapable of dealing with problems of larger scope. This horrid suspicion creeps into our mind as we struggle, in the present show, to adjust our faculties of reception from the ghostly pipings of Graves to the strident but symphonic voice of Beckmann.

This voice dominates three galleries of oils, prints and drawings. Admirers of the painter speak constantly of his social propaganda; that Beckmann was not in sympathy with Nazi rule and so took french leave of his country in 1937, that his protests in paint were made at the risk of his person, sharpens our interest in the man. He is now teaching at Washington University in St. Louis; the current retrospective show was organized by the City Art Museum of St. Louis and will visit at least six more major cities. New Yorkers, it seems, must journey to the Fogg Museum, or to Baltimore, to see this exhibition, unless they do so in California which may be, for some, more convenient. But it is not with his resistance to the

Nazis that we are concerned, rather with his performance as a painter. What, after all, were the medieval depictions of divine intercession but expressions of faith in future rewards for unfortunates who could expect no mercy on this side of the grave? These were the protests of those painters against the cruelties of their masters. Later the message took the more explicit forms of Callot's series of victims of war, the prison fantasies of Piranesi, the familiar castigations of Goya and Daumier and their followers. Yet now we are interested in the painting of all these men rather than in their themes; the historical record of Napoleon's visit to the pest-house on canvas is of no interest save, possibly, to a customer. In looking at almost fifty years of Beckmann's work we may trace his evolution of personal modes and, moreover, we must also look far back into the mythical origins of his native Germany. Traces of that culture stare at us from the walls, a culture imperfectly understood by us now as well as in the past. Our mistake has too often been in supposing that Germans are good, or bad, and that the schism took place no earlier than in 1932; such thinking will never enlighten our view of German art.

The Gothic North so admirably reconstructed for us by the precocious Sacheverell Sitwell survived for more than a thousand years. It had its roots, not in the humanist age of cathedral buildings and illuminated manuscripts, but when northern Europe was still in the grip of a pluvial period after the last glaciation; a dark era of impenetrable forests full of wolves and bears, werewolves and bearsons, and a brutal and bloody pantheon of deities fondly commemorated by Richard Wagner and the stone ineptitudes of the Sieges Allee in Berlin. These elements, interwoven with Christianity and Mediterranean infiltrations, survive today at the core of Germanism. This Germanism resists other influence except under conditions of physical removal; Saxons, Goths, Visigoths, Franks and Lombards who from time to time erupted into southern Europe and the British Isles and settled there did—as do all conquerors—assimilate much of the cultural impedimenta of their victims. During the later merry-go-round of middle European history when Spain ruled

the Low Countries and Hapsburgs in Naples and Spain, artists and their works were valued prizes, sent as gifts and tribute. Art schools of every nation received the stimuli of foreign masters. At the apex of German painting are Cranach, Durer and Grunewald, congenial in expression; after them there were few giants but many industrious plodders. When Frederick the Great founded the new Germany he started a picture gallery in the best tradition of tyrants, and imported foreign culture including Voltaire, who did not long remain. Free thinking in Prussia did not thrive. More than a century later the same didacticism led the last Kaiser, Wilhelm II, to dismiss the director of the National Gallery for having purchased pictures by the French Impressionists. The paintings were then stored in a garret. Moral pontifications upon what is art, whether imperial or Nazi. No matter on which side of the political fence, the German artist remains German just as the works of the German musical composers of the late 18th and all of the 19th Centuries could never be mistaken for French or Italian music.

Of writers: Goethe, Schiller, Nietzsche, Schopenhauer, Max Stirner, Spengler, Wedekind, Thomas Mann, and Hesse, all, regardless of subject or degrees of importance, are alike in their Germanic emphasis-over-emphasis. Nothing is left to be grasped by the reader's intelligence, nothing may appear frivolous, all is good or evil, light or darkness. The minor key is only for passages of sentimental infantilism; wit and humour have no place but only vicious satire. The absurdity of the protagonist is unthinkable, while his protracted self-interrogations, the loud voice and implacable tramp of feet, continue through pages. The uniform importance of each page is curious to foreign readers, as is the state of mind which can accept this form of presentation. With these defects are also brilliance of delineation, breath of composition, and other solid abilities. The same characteristics define German painting. In spite of all the means of communication available we might not guess that Berlin is closer to Paris than is Chicago to New York from any surface mannerisms to show that German painters had seen the Impressionists of France. Those who went to

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Paris, as Beckmann did in his youth, looked and went home to follow their own roads.

Beckmann began his studies with Max Liebermann, the favorite "Secessionist"—a Berlin version of Impressionism in the first decade of this century. Liebermann, a Hebrew, had used Rembrandt and Hals as his point of departure into modern painting, but had begun his studies with Steffek, an old conservative. Steffek had been a pupil of Schadow, born into the world of French and American revolutionary ferment, who painted in the fashionable photo-heroics of his time. This long line of disciplinary rote produced virtues all too lacking in our own painters of now; students of such teachers were thoroughly grounded in the mechanics of anatomy and perspective, of dealing in mass, of handling architectural spaces and solids, in the relation of sculptural pieces to their bases; they could fill large canvasses with orderly confusion and knew graphic mediums and chemical processes. No one has yet bettered the old proverb that one cannot throw away what he has never had; this fact is too often forgotten by our ninety-day wonders who seem to believe that elementary painting will be saved by its neuroses alone. After such a preparation as was his Beckmann could with impunity indulge in distortion, omission, and symbolism. The dictum that eggs, apples or even nameless forms are as good as any subject to convey the painter's solution of his problems in pigment is a consistent part of Gallic thinking; this unemotional viewpoint extends into all phases of that culture which we loosely describe as French. The reverse premise that art must bear a message is a German tenet compatible with the naive personality. Beckmann's appointment in St. Louis happens to land him in our last stronghold of regional painting, still faithful to Wood, Curry and Benton. In fairness to Beckmann we add that his abilities should improve the painting at that area.

Evidence of constant growth and change through years are seen in Beckmann's work; never incompetent or at a loss for ideas—literary and didactic painting are the German burden—his problem seems to have been in the long struggle to express his devotion

to the act of painting forcefully enough for it to be heard above the leitmotifs of allegory. Mastery of form and line he had, but he did not solve his difficulties with color until after he was forty, and then in a crude way. The release of negative tones is seldom permitted to the spectator except in such post-war portraits as numbers 39 and 46, the latter of his wife. The amenities of paint quality he has yet to acknowledge.

That Beckmann's talent is great enough to enforce our recognition of him as a painter despite his message is a tribute to his painting. That impressions received as a child from the adult is another cliché—Beckmann was impregnated with the symbols of his ancestral myths, tempered by the Indian summer of forty years of European peace but, as a man of goodwill, he channelled these survivals into constructive art. In Germany and her satellite lands a whole generation of children was raised on race-myths transformed into doctrines of violence with no ameliorating voice. Now they are grown up, the damage is done. How to live on this globe with these fanatical millions is an unsolved problem of today, and that it is our problem is the deafening message that we carry away with us from Max Beckmann's retrospective show.

SAN FRANCISCO

CLAIRE FALKENSTEIN

We, in San Francisco, have had the opportunity of seeing Stanley William Hayter's recent oil paintings. A collection of his paintings was exhibited at the Gump Galleries. Although the exhibition closed July 24th, the work is of such importance that homage is due it. Hayter was born in London, England in 1901. After preparing for a career as a research chemist at the University of London and then actually working in the field of chemistry in London and Iran, he went to Paris in 1926 where he began a life devoted to art.

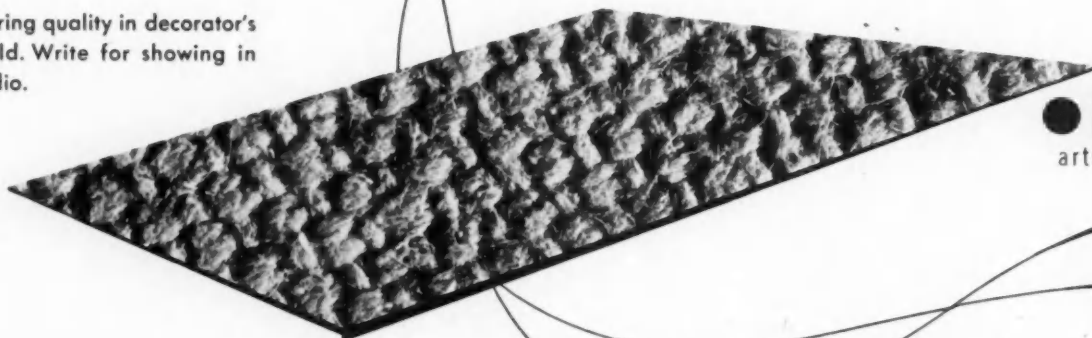
In 1928, Hayter founded Atelier 17 in Paris. This was a studio-workshop "for creative research in new print techniques." His aims were to make the materials for etching and engraving avail-

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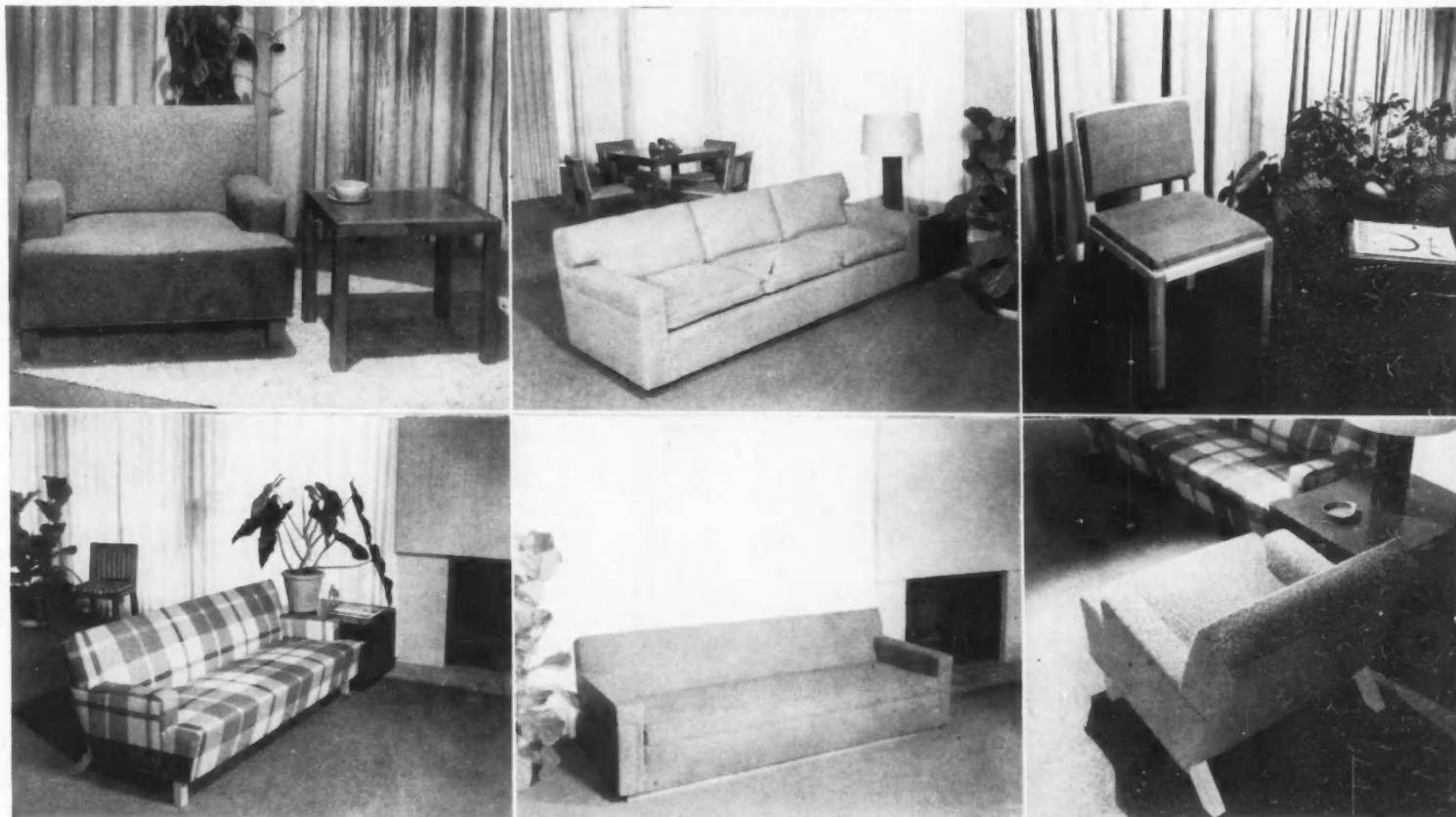
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able to artists and to be on hand with technical assistance. Each artist in the group pursued his own particular expression yet all benefited from working together. Such distinguished artists as Picasso, Miro and Tanguy participated. At the time of the war, in 1940, Hayter moved his studio to New York. In 1944, this reviewer was in New York and for a period worked in Atelier 17. Among those artists in the New York group were Lipchitz, Calder, Chagall and Masson. This summer, Atelier 17 is being carried on at the California School of Fine Arts in San Francisco.

Hayter's paintings have the exciting quality of his etching and engraving. Twenty-three paintings were shown at Gump's, and, although each has identity, all seemed to be variations on the same theme: to resolve conflict. Conflict is expressed in two ways. It relates both to the content and to the form. The battle, in *BATTLE OF LOBSTERS* for example, is expressed by the use of centripetal opposed to centrifugal motion. And deep space is opposed to the surface plane. His intimate perception of contrast is brought out in every painting. The "oval islands" move to the center, forward to the surface or recede into space, the swirling line swings out and away from the center and back again. A color tension is also established. He uses pure strong colors opposed to delicate, greyed washes. The resolution in counter-pulls is one of such vitality that the paintings are taut to bursting. Hayter is of international importance as a painter, etcher and engraver.

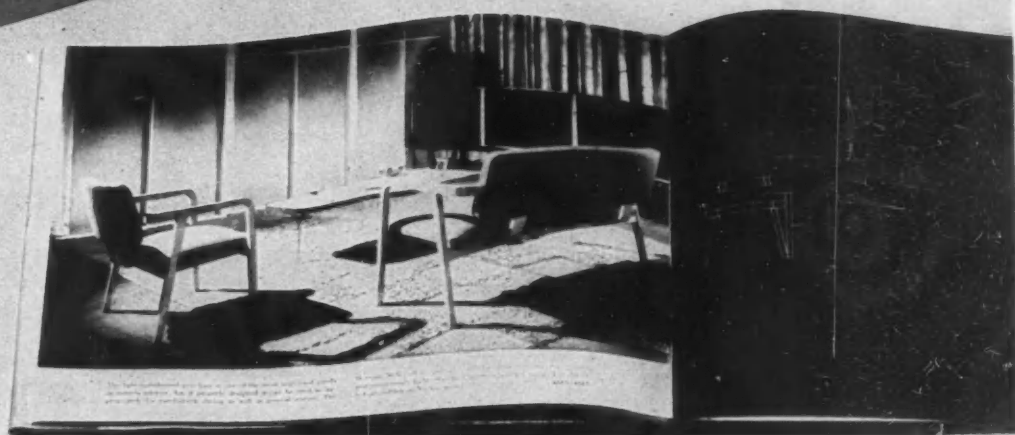
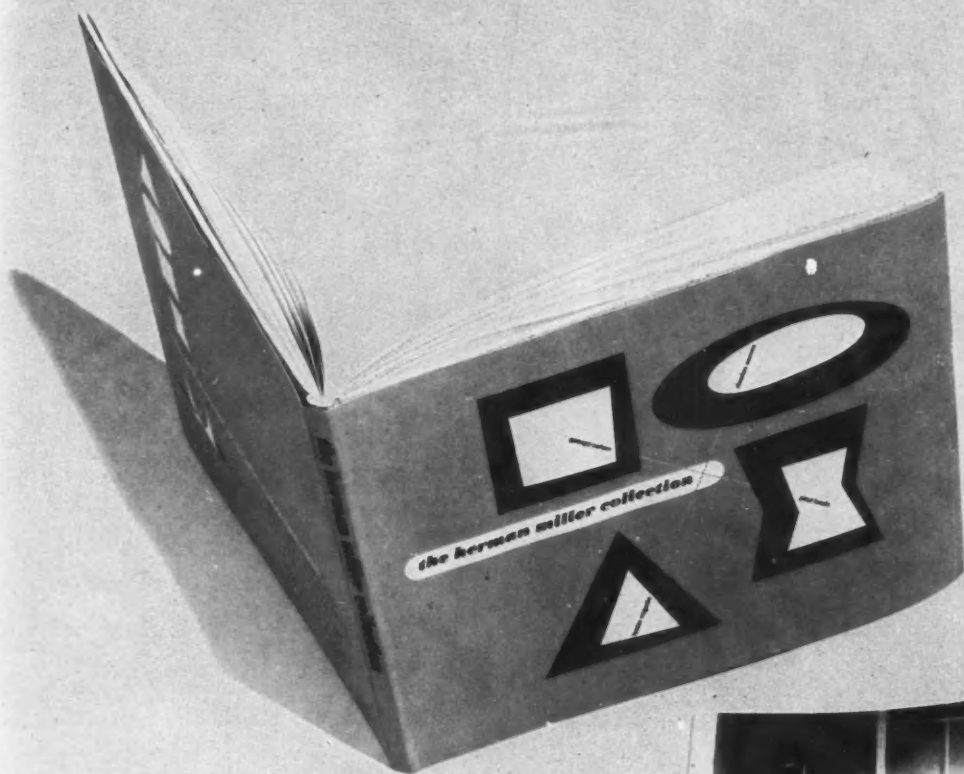
The new DECORATIVE ARTS GALLERY in the San Francisco Museum of Art has been christened with something out of an Arabian Nights tale. Lusciousness of color from the material displayed and the effect of sifted light from above induce an ecstatic response. Here, textiles by Dorothy Liebes and ceramics by Frans Wildenhain are combined. The weaving examples are done by hand and by the machine. Though much metallic glitter is used in the textiles, it is used with such taste that it acts like pure color. By contrast, the thread color seems grayed, whether it is or not. The combination of the thread and the metal produces a pulsating quality. An atmospheric lightness is obtained.

The ceramics of Frans Wildenhain are refined yet sturdy in expression. The shape definition dominates. Color, texture and pattern are subordinated to the shape though they cooperate with it and with each other. This makes for enduring works of art. The positive hues in the textiles are beautifully complemented by the muted color of the ceramics.

Two events in Oakland warrant reporting: The activity in the Oakland Art Gallery and the Student Exhibition at the California College of Arts and Crafts. The fresh smell at the Oakland Art Gallery is due to the show of children's work. Two rooms are spilling over with paintings and drawings done by the children in the creative art class held in the Oakland Art Gallery. This class is sponsored by the Art League of the East Bay. The ages of the 35 children composing the class range from ten to fifteen—the difficult adolescent period. They were selected as the "talented children" from the public and parochial schools of the East Bay and environs. Inventive and vigorous thrusts have been made with the media. However, a few examples show the cold hand of poor influence from adults—in clichés of drawing or color choice.

Nora Lee Rohr, art director at Presidio Hill School in San Francisco, is the teacher of the art classes held in the Oakland Art Gallery. She is a tireless worker in relation to child-art in the Bay Area.

The gallery's William Keith collection is also on view at the Oakland Art Gallery. An organization has been built around the legend of Keith. Aside from its historical value, the KEITH ART ASSOCIATION has a constructive program for the future. Fellowships, bestowed upon worthy art students, is part of this program. The Student Exhibition at the California College of Arts and Crafts took the form of a one-day "fair" Sunday, June 13. It was held on the school's grounds. An imaginative arrangement of the work gave the place a general festive air. So much material was there to be seen, the refreshing refreshments were gladly accepted. The campus is composed of many studio buildings, and, though the distance between each is not great, all of the distances added up to many steps. To get lost, to retrace one's steps, happened again and again. Next year, perhaps a remedy to this could be found in a series of arrows to indicate a walking pattern for the public.



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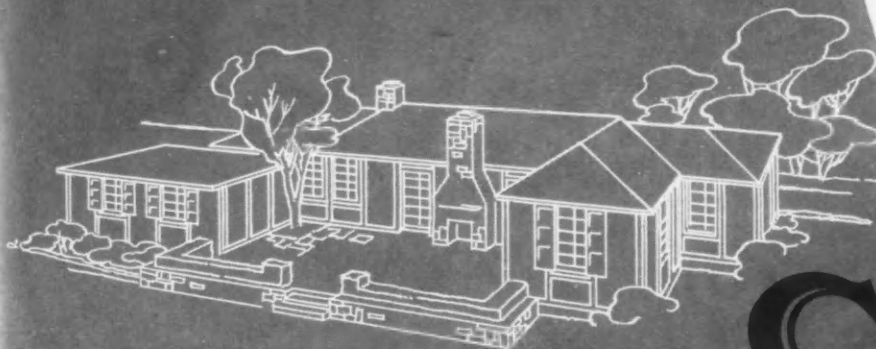
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The average level of the student work seemed higher than before. Too, the adventurous and experimental approaches have gained. Here are a few of the courses offered: Experimental Workshop; Abstract Composition, Color, Design; Experimental Motion Pictures; Oil Painting and Space Concepts; Science and Mechanical Drawing; Sculpture and Modeling.

The museums of San Francisco have shown a variety of paintings recently. The three exhibitions that I have chosen as presenting three points of view are: works of Morris Graves and Richard Diebenkorn at the California Palace of the Legion of Honor, and the show of Elmer Bischoff, David Park and Hassel Smith at the San Francisco Museum of Art.

The fine installations of the work at the Legion of Honor emphasize the plastic qualities inside the paintings. The placement of opaque and transparent screens to break the volume of the room, makes for intimate "seeing." And the asymmetric wall arrangement of the pictures, gives an added zest to looking. Morris Graves delights in subtle relations of mass (object) to field (open space). In no small measure, his clarity of form results from an economy of means used to advantage. The early work (it is a retrospective show) foretells the later. Color quality-rich, low saturation-holds throughout; subject matter of animals and birds holds throughout. However, as time has gone on, mystery, as content, has increased. He has developed greatly in the handling of his media and in combining the representational with the imaginative.

Richard Diebenkorn, on the other hand, paints from the "shoulder" with strong-hued contrasting color. Plane definition, by means of a network of varying widths of lines, binds all the space to achieve the picture plane. His painting is angular, asymmetric and highly organized. Though there is repetitiousness, the general effect of the show is expressive and strong.

Fluid, emotional impressions in oil paint on canvas describe the material presented at the San Francisco Museum of Art. Elmer Bischoff, David Park and Hassel Smith are healthy in their work in that, as a friend said to me: "They are painting pictures! Many of them! They don't stop after finishing one to sit down and talk about it all day."

BOOKS

JOSEPH T. BILL

"GRAPHIS," AMSTUTZ AND HERDEG, EDITORS AND PUBLISHERS, GRAPHIS PRESS—ZURICH, SWITZERLAND. Subtitled "International Journal For Graphic and Applied Art," this publication appears to be making the strongest bid for the post war "quality" magazine of the arts.

The text is in English, German and French, the favored position in layout being given to English. The standard of paper used is reminiscent of days gone by, and the typography and reproduction are well above that to which we have become accustomed in recent years. However, it is costly, like most good things (twelve issues are \$26.00 delivered in the United States) but hardly out of line with other inflationary trends today. It is published every two or three months.

The stated aim of GRAPHIS is to help "to bring art in touch with every day life." Further, it proposes to cover "every sphere of the graphic and applied arts" and provide an "international guide to new developments in these fields." So far, so good. They are not too different from aims of many progressive editors. However, the aims carry further: "GRAPHIS deals not only with the art of today but also with the outstanding achievements of past epochs. Together with a host of fresh ideas it thus offers the modern craftsman a fund of historical themes, carefully selected and commented by experts, on which to draw for inspiration."

"Modern craftsman:" The use of this term in GRAPHIS is satisfying. It may be a healthy sign of the times. If it distinguishes between the pure research with which we have been so necessarily concerned during these past years and implies that something is crystalizing from it; if it suggests that a "craft" approach properly directed may stiffen the back-bone of this civilization; if it admits that, although discipline and order and hard-won know how must change in their form in time, they are still the structural basis

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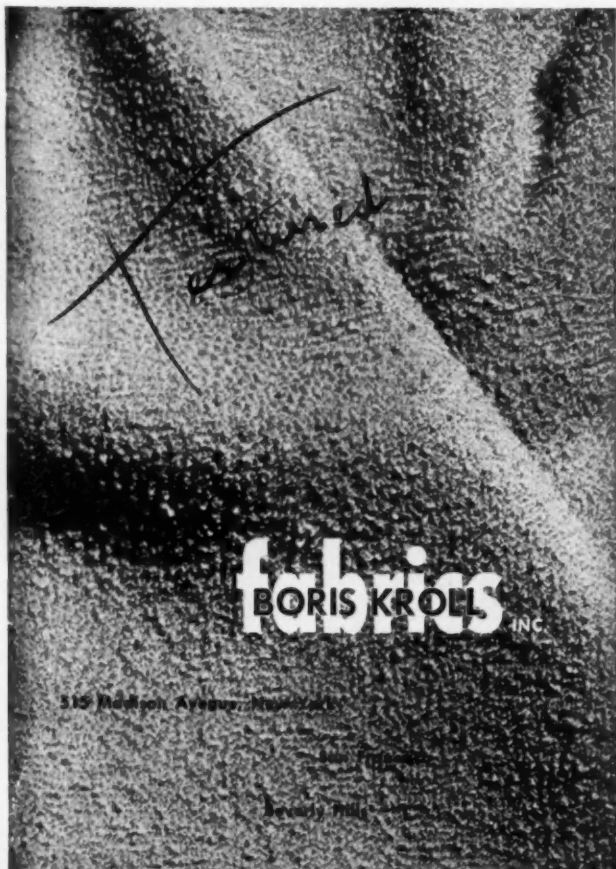
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of accomplishment; if these things are meant, I'll buy it. Pride in one's craft as opposed pseudo-intellectual wool gathering can do much to help, especially if the craft fulfills the need of the Twentieth Century.

"Historical themes:" GRAPHIS is not alone here. One of the most noticeable trends, apparent in all sections of this globe since the end of the war, is that of looking backward. This trend may be a sort of intuitive brake and a scurrying to safer climes as we rush toward atomic destruction—or—it may be a true time-space adjustment long-awaited and now in the making. I prefer to think the latter.

It is worse than folly to think that there is not continuity with the past, and the great pioneers of modern art were well aware of this. True, a shock was necessary to awaken some people to the age in which they were living, but those who provoked the shock were most conscious that the Twentieth Century and its people were an evolved thing. Imitators of lesser stature who lacked the profundity of thought of these pioneers have sometimes led the world population to think that a schism was the norm and attempted to stylize thought and work at a certain point in time, related to a certain philosophy, serving only the needs of that particular instant.

The fact remains that we carry some things with us from the past and add or subtract to adjust to time. Sometimes we have to reach backward to the supposedly dead things in order to vivify our own concepts. In other words at certain times surgery is necessary, at other times food. The artist is often the best barometer.

"Carefully selected and commented by experts:" This could become the danger point in the magazine's prospectus, particularly with respect to the "expert" department, in that we have grown to distrust "art experts" during the past century. However, to date, the record of GRAPHIS is good. There is an objective enthusiasm to the writing and an absence of stuffiness in the selection of material. (For example, a recent issue contained a coverage of "The Life and Death of the Wax Works.") A sincere effort is made when dealing with historical art to relate it directly to the affairs of the present.

Among the arts treated during the first three years of GRAPHIS' existence there is a rich diversity of subject material: Austrian pastry designs, intarsia work of the Italian Renaissance, artistry of the pendulum and of the atom, perfume bottle design, match box art, American primitive painting of the Nineteenth Century, greeting card art, modern English book plates, modern and medieval French tapestries, painting behind glass, Swiss ceramics, famous letter-heads, Chinese stone rubbings, Persian manuscripts, as well as many examples of illustration, theatre arts, advertising art, poster art, and industrial design, etc. of various countries of the world. Among the artists and designers of past and present whose works have been shown and commented are Atherton, Beall, Lowey, Moore, Steig, Topolski, Vertes, Ravilious, Utamaro, Blake, Dali, Carlu, Binder, Leibowitz, Bayer, Picasso, Pick, Chagall, Lindi, Hugo, Wirth, Hogarth.

The use of triple translations of the text, although a necessary procedure for an international journal, points up the difficulties of "One World" trends and is cumbersome and wasteful of space. Similar problems with language have been encountered at war crimes trials and currently within the United Nations procedure. Waste is the inevitable result of the lack of a common language for the passage of ideas between nations. However, the pictorial common language of an art magazine circumvents many of these difficulties.

GRAPHIS is definitely worth the price and fulfills a positive need for a well-selected coverage of graphic and applied art in all countries, high printing standards and, most of all, an artistic bond between peoples of the world.

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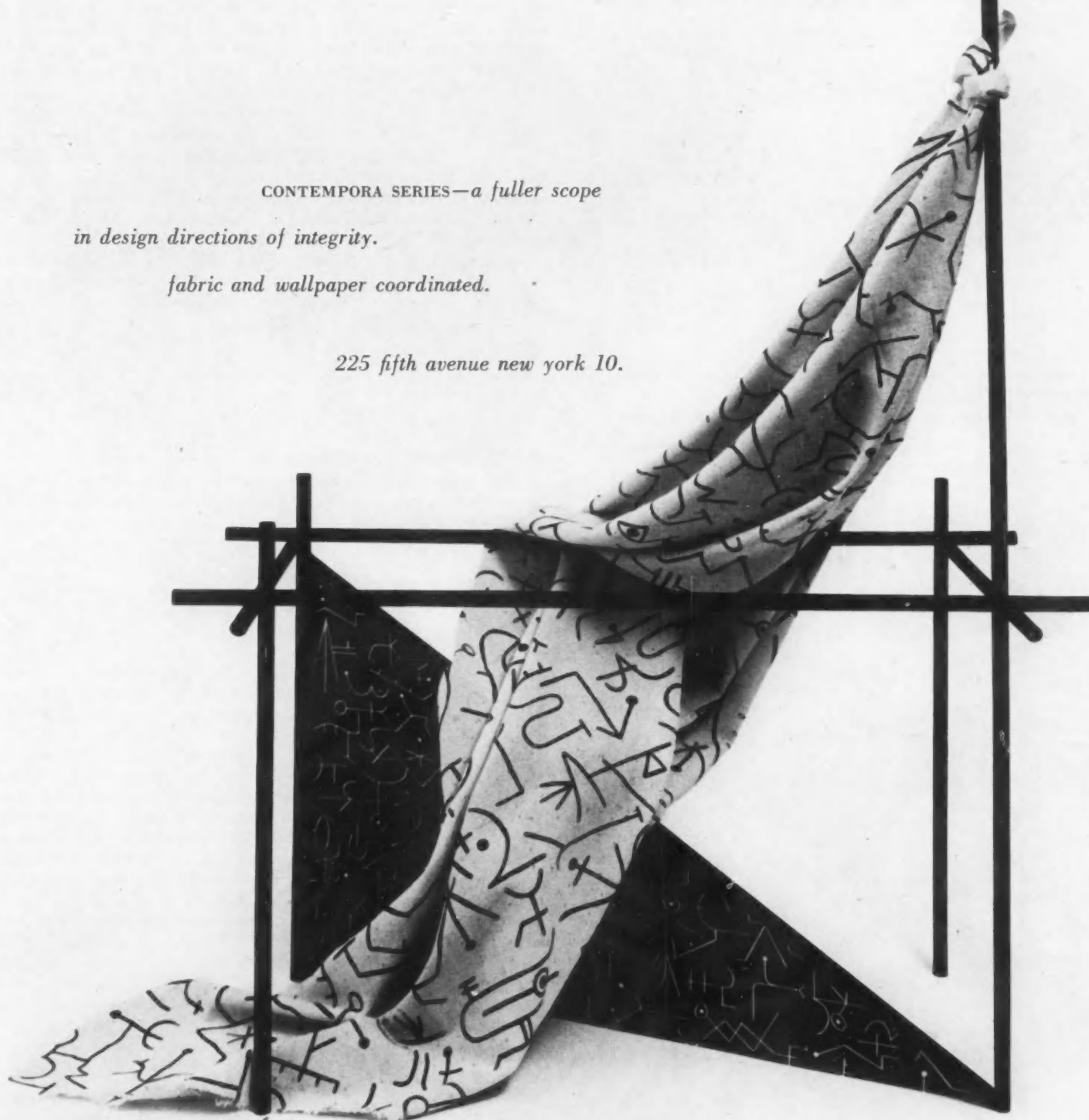
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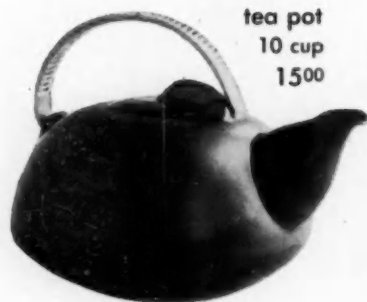


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CINEMA

ROBERT JOSEPH

A serious and well-written book on almost any phase of the screen is always welcome to writers about film. It is a fact that of all the arts, cinema suffers most for reasons of a lack of literature, a lack of bibliography and a lack of intelligent books devoted to many of the non-technical aspects of motion picture making and seeing. It has been said that one can count on the fingers of one hand the outstanding writers on films today. One can certainly count on the fingers of one hand the number of outstanding film critics and reviewers who write for American daily papers and national magazines. Within recent years no one has approached the intelligent, incisive writing of the late Andre Sennwald of the "New York Times," who combined good writing with a common-sense appreciation and evaluation of the newest and liveliest of the Arts. Whereas the theater, for example, has a vast critical historical literature, motion pictures have almost none. It is a fact, too, that, except for the so-called 'fan' magazines, national magazines are interested only rarely in articles about one aspect or another of films, and for the most part these are biographical essays about Goldwyn, Zanuck or Mary Pickford.

"The appreciation of pictures," Otis Ferguson, formerly of 'The New Republic' wrote, "is much like all other forms; but there is the sad fact of its having thus far got so little intelligent consideration that intelligence, when it appears, tends to be the high priest guarding marvels." Ferguson then continues to berate those who use pseudo-scientific jargon to explain something in complicated terms which ought to have been explained in simple ones. British film critic Alistair Cooke writing in "Footnotes to the Film" wrote, "Time and human impatience will kill this jargon or train it into something practical and handy. . . ."

Motion picture criticism and evaluation has suffered at the hands of the High Priests of the Film Occult, and one of the chief offenders is Parker Tyler whose latest literary obfuscations come in book form in "Chaplin: Last of the Clowns," (The Vanguard Press, \$3). It has been stated that the author, Mr. Tyler, once wrote a simple, declarative sentence without the use of a single hyphenated, compound noun. This a baseless rumor which Tyler himself would be the first to deny. "Chaplin: Last of the Clowns" is a psychological biography of Charlie Chaplin which traces all things, including the roll dance in "Gold Rush," back to the early demise of Chaplin's father. Tyler ascribes various aspects of some of Chaplin's films to deep psychotic motivation. The Tramp outfit is a throwback to a traumatic experience of one kind or another. Students of Chaplin, on the other hand, have indicated, with appropriate quotations from Chaplin himself, that the Tramp is an amalgam of comedians and personalities with whom Chaplin had contact early in his screen career. The cane and derby might have come from any London dandy in Whitechapel; the baggy trousers came from Fatty Arbuckle; the moustache came from a comedian with Karno's troupe; and the exaggerated politeness, the juxtaposition of the Grand Manner and abject poverty is a notion which he got from the celebrated French comedian Max Linder. Chaplin added to these his own power of mimicry and his deep, innate sense of people. But the Tramp, like all great creations, was the happy marriage of many good ideas. "Chaplin," Max Linder once stated, "has been good enough to tell me that it was my films which led him to make films. He called me his teacher, but I would have been glad enough to take lessons from him."

I believe that Tyler does the screen a disservice. By loading his book with obscurantisms, misapplied Freudisms, with the mumbo-jumbo of pseudo-cinema, and with some of the torturous logic and glib conclusions he has created a sort of private preserve of what is a real people's art. No one is forced to read his book, of course. But publishers, on the other hand, will inevitably be guided by the sales statistics of this one. "Chaplin: Last of the Clowns" is not easy reading; it is not reading; it is deciphering, in fact, and it is my contention that the screen does not need



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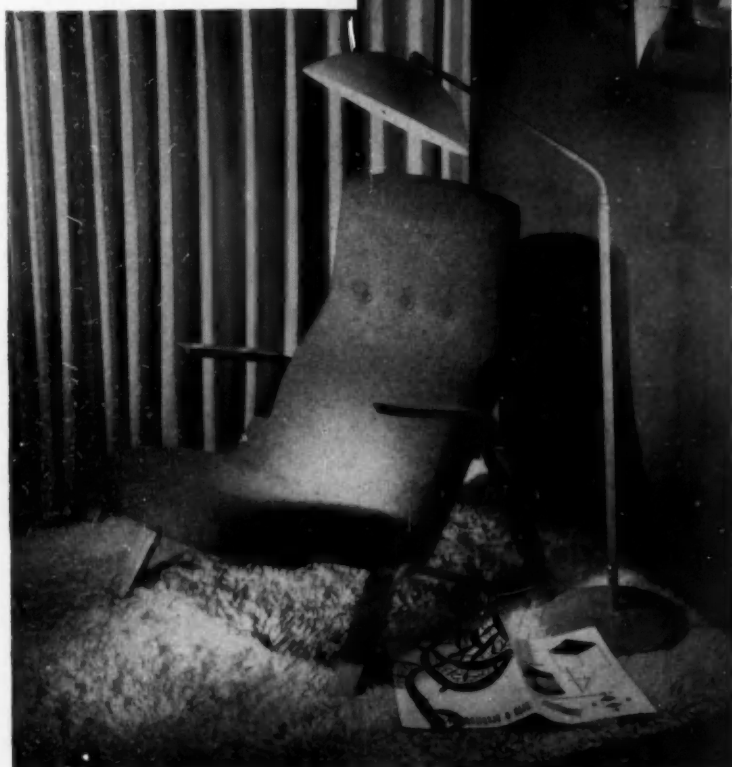
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that kind of literature. There are many universal things which one can say about Chaplin, about his art, about his career and his films. It is regrettable that the publisher decided to limit the readership to a select coterie of Tyler's chosen cryptographers.

I am reminded that Mr. Tyler penned me a personal note after my review in these columns of his last book, "Myth and Magic of the Movies," which I also scored for its quasi-quackery and its sciolisms. The author pouted back at me that culture was restricted to everything east of the Hudson River anyway, and it was there that he was appreciated and understood. I take personal pride on my ability to read the English language.

MUSIC

PETER YATES

Last May, Evenings on the Roof ended its tenth season with a program of music by Arnold Schoenberg. Two of the three works on the program, the Wind Quintet and the String Trio (1946), required of both the players and the audience a concentrated attention of the sort that most impresarios and many critics dismiss as esoteric—they do not, in short, believe that it exists. They appear to regard it as a manner of intellectual pretension by which a small part of the public snobbishly cuts itself off from normality, if not from common-sense.

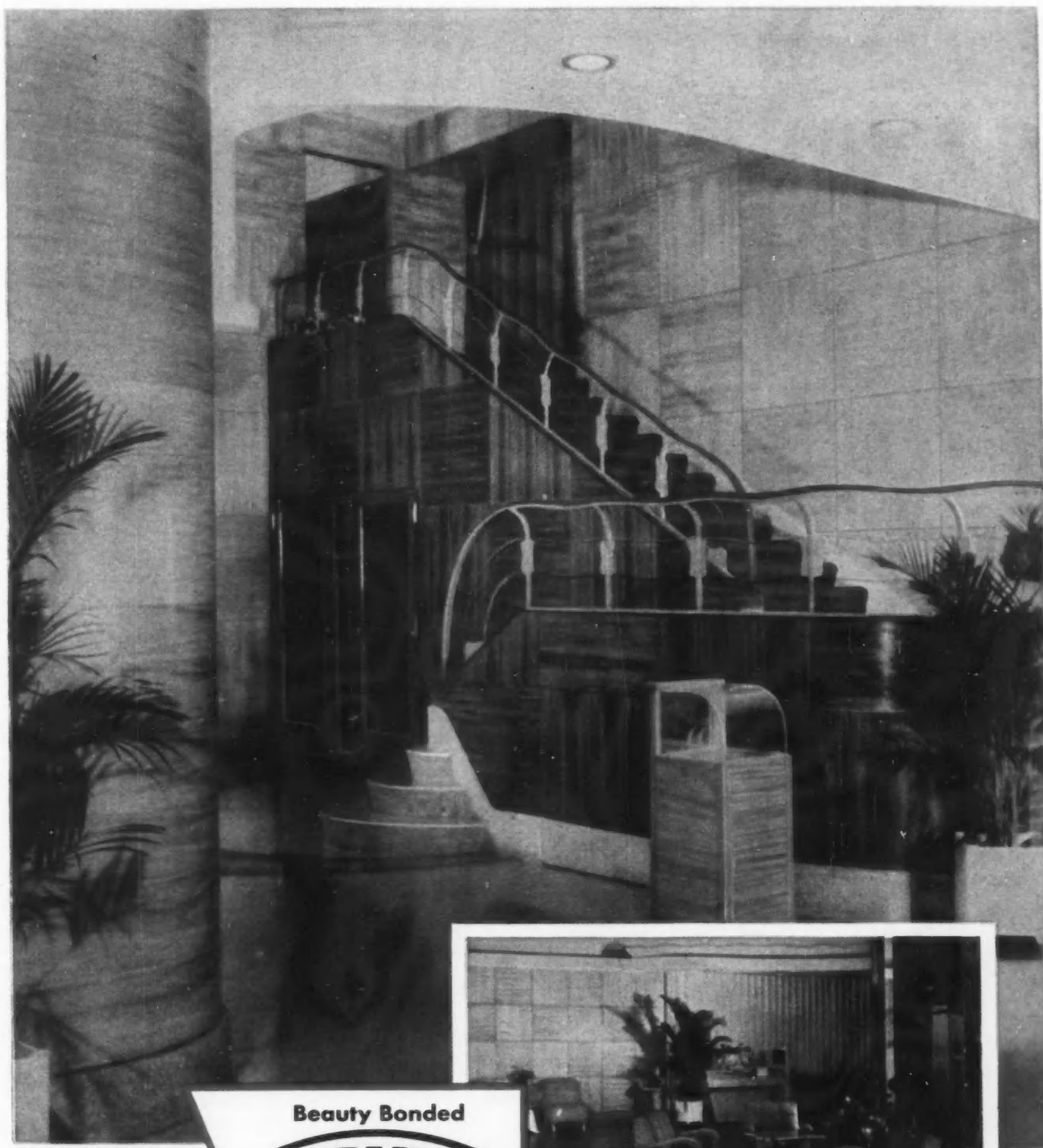
As a criterion of listening, one might say, for the purpose of this article, but in fact as a tribute of gratitude for the ten years of unduplicated opportunity and experience, we chose to preface this Schoenberg program with a work of an entirely different sort, the *Mass of the Poor* by Erik Satie. The first section is a three-part Kyrie, set for voices and organ or piano. The second part retains the organ fullness of the pedal, while meditative words, not intended to be sung, are interjected in the manner of ordinary emotional indicia for the performer. These are then dropped, with the pedal part, and are succeeded by a passage of extraordinary exultation, diagrammed by the now quite abstract musical patterns. The final etherealized section is a prayer, its abstract reference or meaning governed by the non-explicit motion and sequence of the cadences.

In spite of its superlative simplicity or, I rather believe, because of it, this music baffled all but a handful of the audience, which could find its way with equanimity, if not perhaps at all times with comprehension, through the most difficult idiom of Schoenberg.

Considering this paradox I looked in the public library for material about the life and art of Satie. Except one old article of enthusiastic but fairly uncritical admiration, I could find nothing. This brief study is an attempt to fill the gap.

When Virgil Thomson lists the most important composers of the half-century "in descending order, Satie, Schoenberg, and Stravinsky," he is being neither eccentric nor precious, though one notes the unexplained omission of Bartok. Before it appeared in the work of any other composer, the essential tendency of Twentieth Century style, which remained comparatively unnoticed as the final phase of the Lisztian synthesis, took recognizable shape in Satie's earliest compositions. This tendency is to the elimination of non-essentials, including audience appeal; the reduction of complex structure to delicately varied repetitive imitation; the avoidance of any musical expression more properly suited to painting or to words. Its origin appears in such a work as Liszt's *Pater Noster*, where the words of the text are set between the lines of the piano piece, itself reduced to plainsong with a minimum accompaniment.

Eric-Alfred Leslie Satie, half Scotch, half French, was born in the third quarter of the Nineteenth Century, yet his personal influence radically affected the work of three generations of Twentieth Century composers. Characteristically he cut in half his quantity of names and reduced it, by the change of one letter, to Erik Satie, unforgettable and pointed. His first teacher, an organist of his native Honfleur, was a pupil of Niedermeyer, one of the leaders in the revival of French academic classicism. Satie went on to study with Guilmant, a founder of the Schola Cantorum, another leader in the classical movement. The love of sacred music, particularly in the ancient styles, which drew Satie to the Schola Cantorum, was



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mingled with the peculiarly French bohemianism of one who does not intend to be but is an artist. At a cabaret in Montmartre Debussy heard him play his early piano compositions, *Ogives* (1886) and the *Sarabandes* (1887), works of the first period of his development. This very individual music joined with the poetry of Verlaine in orienting Debussy's growth away from structural complexity. The curiously lovely repetitions of a static figure, the most French of the many aspects of Berlioz, which in the Prelude to *The Childhood of Christ* take the place of true polyphony, found in Satie a strange, unpretentious embodiment. The great amateurs of Nineteenth Century French music, Berlioz, Chabrier, and to a lesser extent Duparc, helped to prepare the way for this superlative simplicity. Ravel, still a Conservatoire student, found in Chabrier and especially in Satie his decisive stimulation. What had been inspired in the *Sarabandes* and *Gymnopédies* of Satie became more effective but less durable in Ravel. In 1911 Ravel repaid his indebtedness to Satie by playing several of his compositions at a concert of the Société Musicale Indépendante entirely devoted to Satie's music.

The second period of Satie's growth drew him aside into a phase of esoteric mysticism in association with a pseudo-theosophical group called the Salon de la Rose-Croix, for whom he composed a fair amount of less important music, including *Les Sonneries de la Rose-Croix* and three preludes for a play *Les Fils des Etoiles*. In 1903 he produced the first of those piano works with anti-musical surrealist titles, *Trois Morceaux en forme de poire, avec une manière de commencement, une prolongation du même et un en plus, suivi d'une redite*, for piano duet, which have so gravely distorted the critical understanding of his purpose. For a critic it is much easier to laugh at an odd title and dismiss it than to penetrate beneath the apparent surface of the words.

Satie's later pieces, each with its astonishing title, its accompanying printed verbal pattern, which in one instance the performer is forbidden to read aloud, are more than silent parody or derisive commentary upon the conventional romantic-impressionist apparatus.

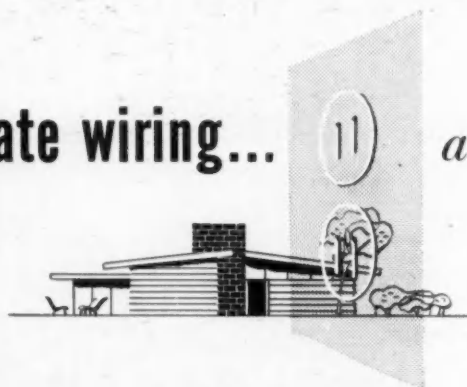
Like all early keyboard music, like Liszt's *Pater Noster*, the piece is made for the player, the reader, not for an audience. The title, the texture of the verbal pattern, resemble the apparent surfaces of Picasso's *montages*, the meaningful accumulation of non-explanatory sentences in Gertrude Stein's *Portrait of Matisse*. The final stage is in those verbal indices of meditation with which Satie accompanies the *Mass of the Poor*.

Between 1905 and 1911 Satie was silent, a student of forty at the Schola Cantorum, studying counterpoint under D'Indy and Roussel. But, whereas the representative pupils of the Schola became practitioners of a fruitless skill that withered in the dry air of Debussy, Satie faithfully worked out his fugues and polyphonic studies and was not changed by them. He received his diploma in 1908. The concert of 1911 was the first to bring his music to the attention of the general public.

This strangely mature but humble pupil of the least national elements of French classicism now reverted without error to the precocious genius of his youth. Having given decisive direction to Debussy and Ravel, he became the father of a new, post-Impressionistic, neoclassical simplicity in the work of a group of composers, young enough to be his children, who called themselves *Les Six*. The latest and worthiest flowering of his influence is in the two operas by Virgil Thomson, *Four Saints in Three Acts* and *The Mother of Us All*, on texts by Gertrude Stein. And this is fitting, for if one is to judge from her writings, Satie's *Socrate* is the only piece of music Gertrude Stein admired.

Socrate, a setting for voice and piano of parts of three Socratic dialogues, is one of those few works in the history of music that surpass art, contemporaneity, and time. So long as the keyboard is used and the voice can read notes, the significance of *Socrate* will be as evident, as plain, as unpretentious, as illuminating to the spirit as in the day when it was finished. To say that it is beautiful is to say nothing of it: it exists upon a level of etherealization where form is undeviatingly identified with purpose, motion with meaning, the silence of meditation with the sung speech of the text.

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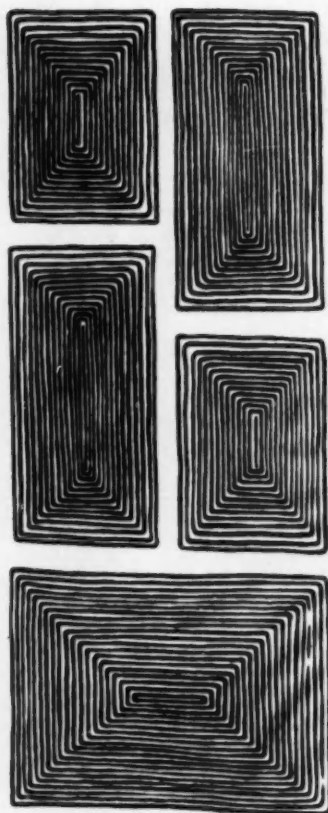
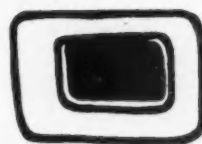
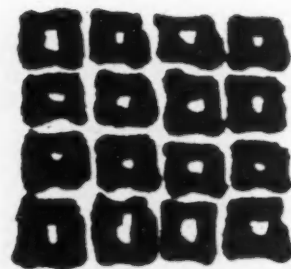
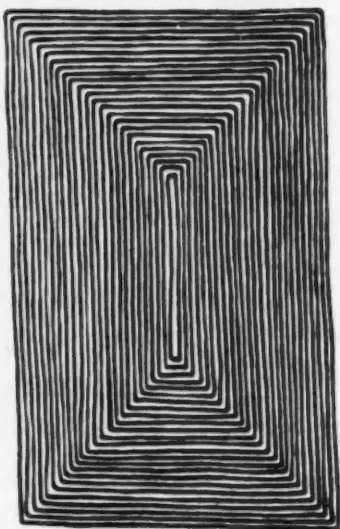
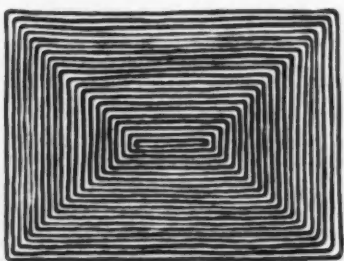
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Coming up from a slough of summer despond we are not too amazed to find a world still in the midst of diplomatic ju jiu su. How long this toe-to-toe, arm-twisting can last no man can say, but sooner or later it would seem inevitable that a nudge below the belt, an elbow delivered outside the rules will rush bad blood to someone's head.

The most perplexing quality about all this tactical backing and filling is the sheer perversity with which it seems to be motivated. While the objectives of the antagonists become clearer with each headline, we seem to continue in this alarming mess, because no one concedes the necessity of arbitration, or rather arbitration becomes another technique of confusion. Most of us, of course, are still naive enough to find all this completely incredible. From a safe distance it looks like the unreasonable, bull-headed bickering of bad-tempered adolescents. Until, of course, one realizes it is every human hide that is at stake, that it is not merely an ugly game of children, but that decisions are being taken far into the future of mankind.

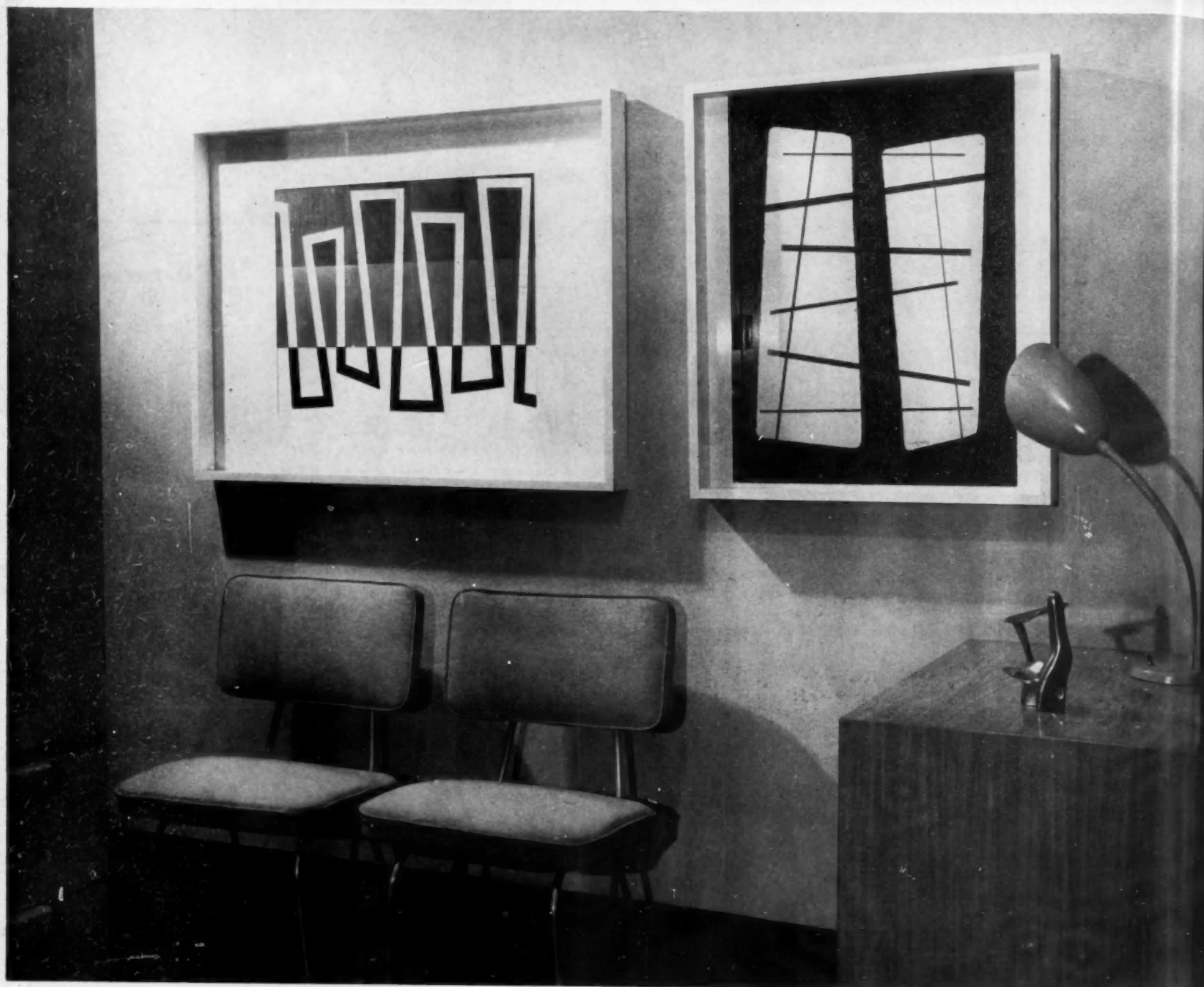
Looking back at the beginnings of the last war, it is now tragically easy to see how one straw was laid upon another until finally, when the wind blew, catastrophe became inevitable. Things occur in patterns, and as we learn the growth of patterns it would seem that, in the name of sense, a formula could be devised by which man's basic interests can be decided by something more rational than ambitious greed or fanatic ideological conviction.

One returns again for hope to the United Nations, realizing of course, that it can perform no real function until certain defined powers are granted to it. It is a foolish dream to suppose that objective sanity can sway the opinions of madmen unless that sanity possesses a means by which it can command respect, and the right to enforce reasonable decisions openly arrived at in terms of the best interests of a world community. At this point **where** guilt lies is not the most important thing. It is most important to realize that, all being in some degree culpable, a democratic body empowered to judge and to decide and to enforce is one of the best possible answers. Certainly none of the contestants can hope to win all, but all the contestants can win something. The alternative is a world slowly driven into a kind of madness by a consistent policy of frustration which keeps life off balance and never permits anything to come to its normal point of rest: an alternative which creates a state of mind constantly aroused to suspicion through the complete destruction of human confidence. If there is to be no international balance until someone wins completely, then there can be no alternative to catastrophe.

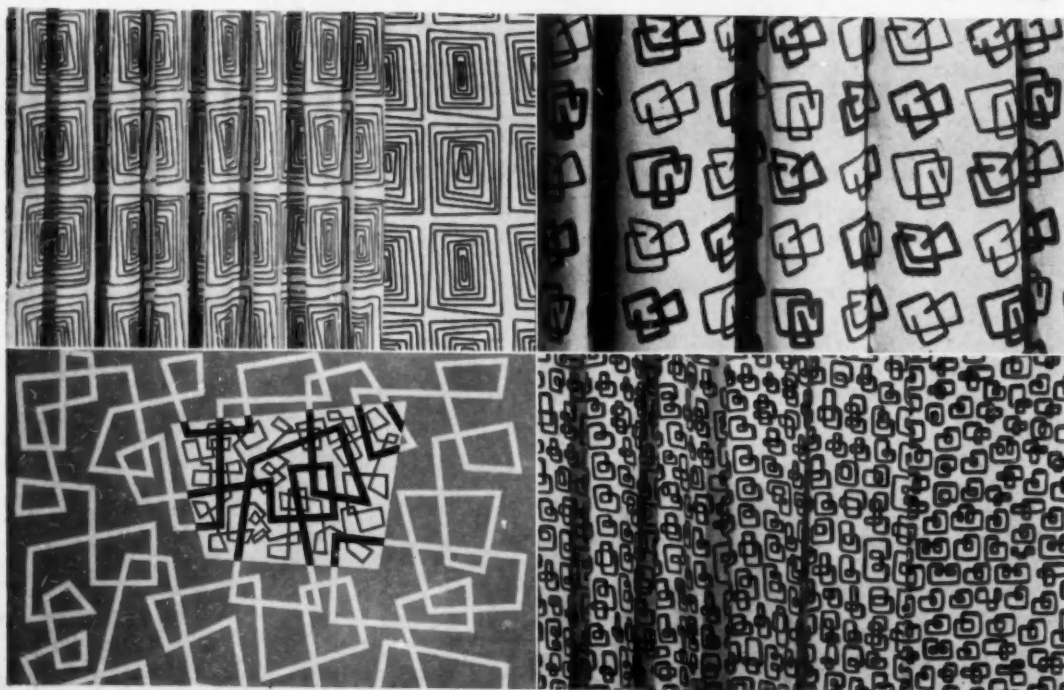
But as yet we have not fully explored the possibilities of adjustment within a world community through the organized effort of the United Nations. Certainly, as far as we can see at the moment, it must do until something better comes along. But we have grown to accept its existence too easily, and in the midst of the soap-opera dramatics of every day headlines we have lost hope in it too readily. We have never actually demanded with all the force of our power, as a people, that it be given an opportunity to prove itself as an antidote to chaos. Reading again the program of its functioning, one finds an amazingly broad and thoughtful approach to the solution of international problems. If the United Nations as a working organization has been diminished in the public mind it is principally because the public mind has not been informed properly of the breadth of its functions and the basically democratic methods by which its decisions can be reached.

In an obviously frightened world there must be some consciousness of the long uneven course of history. Not only as it stretches up from behind us but as it disappears into the future. The determinants of the present desperate situation lie not in the events that immediately preceded it, but far back in the uncontrolled or misdirected activities of the past. That we are now abruptly face to face with the consequences of these determinants, so long beyond our control, does not in any way destroy the hope of peace if we still regard ourselves as a conscious humanity able to adjust, within limits, the factors of destiny through human intelligence. We only fail when we no longer have belief in man as a sentient creature, a belief that by the very fury of our struggle to maintain it, seems a long way from utter defeat.

If two worlds is a tragic inevitability, it would seem the better part of our own wisdom that ours be a United Nations world, and that our job be to clarify and to refine its methods and techniques until there can be no question of our good-intent, our integrity, or, most important, our humanity.



ANGELO TESTA, as shown by BOYD · BRITTON, a new shop



Boyd-Britton Galleries in Chicago is making a discriminating contribution to a contemporary-minded public in presenting exhibitions of paintings, fabrics, wallpaper, furniture, lighting, ceramics and other allied crafts in the field of home furnishings. The current exhibition of Angelo Testa's paintings, fabrics and wallpaper designs is representative of his work over a period of years. Mr. Testa has been instrumental in changing the attitude and character of the printed fabric, and has created designs which have an important relationship to architecture's space articulation.

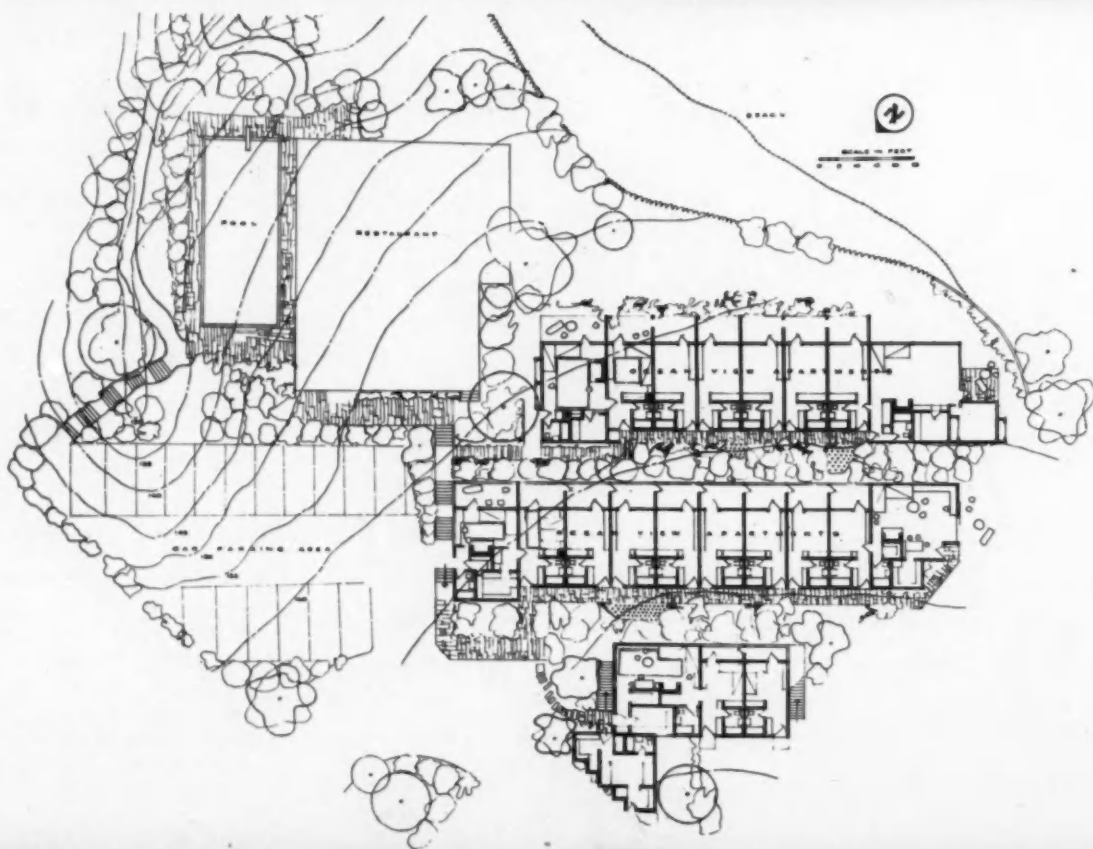
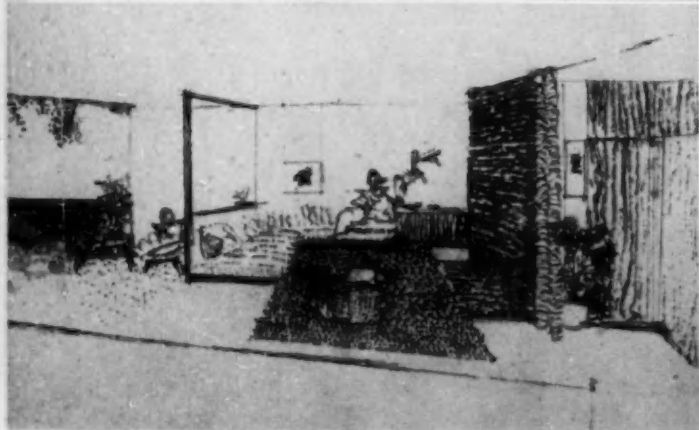
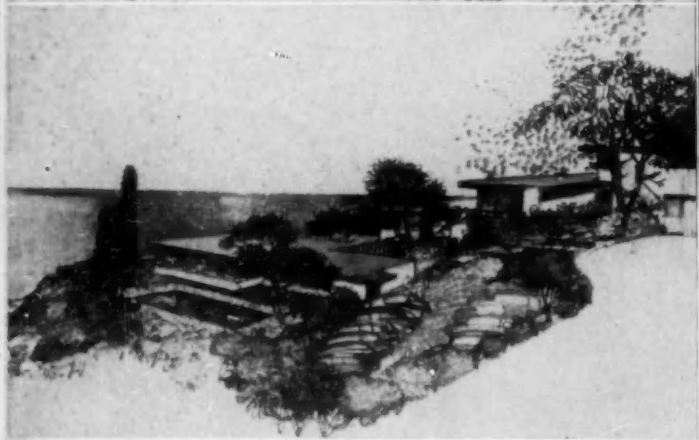
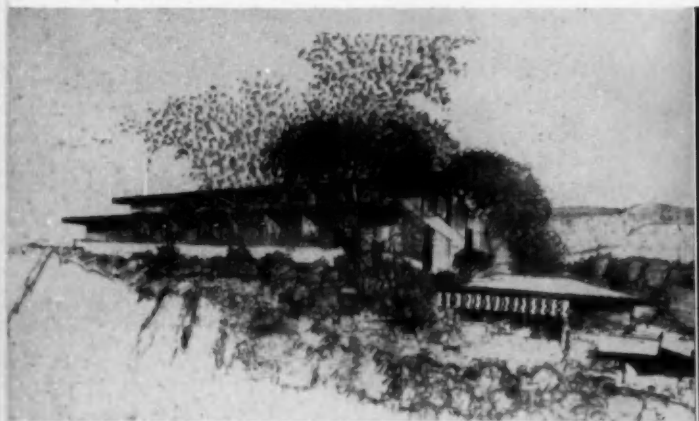
This exhibition is the first one-man show of Mr. Testa's abstract and non-objective paintings. His architectural background is reflected in a clarity of organization and the craftsman-like manner in which he arrives at many of the forms.

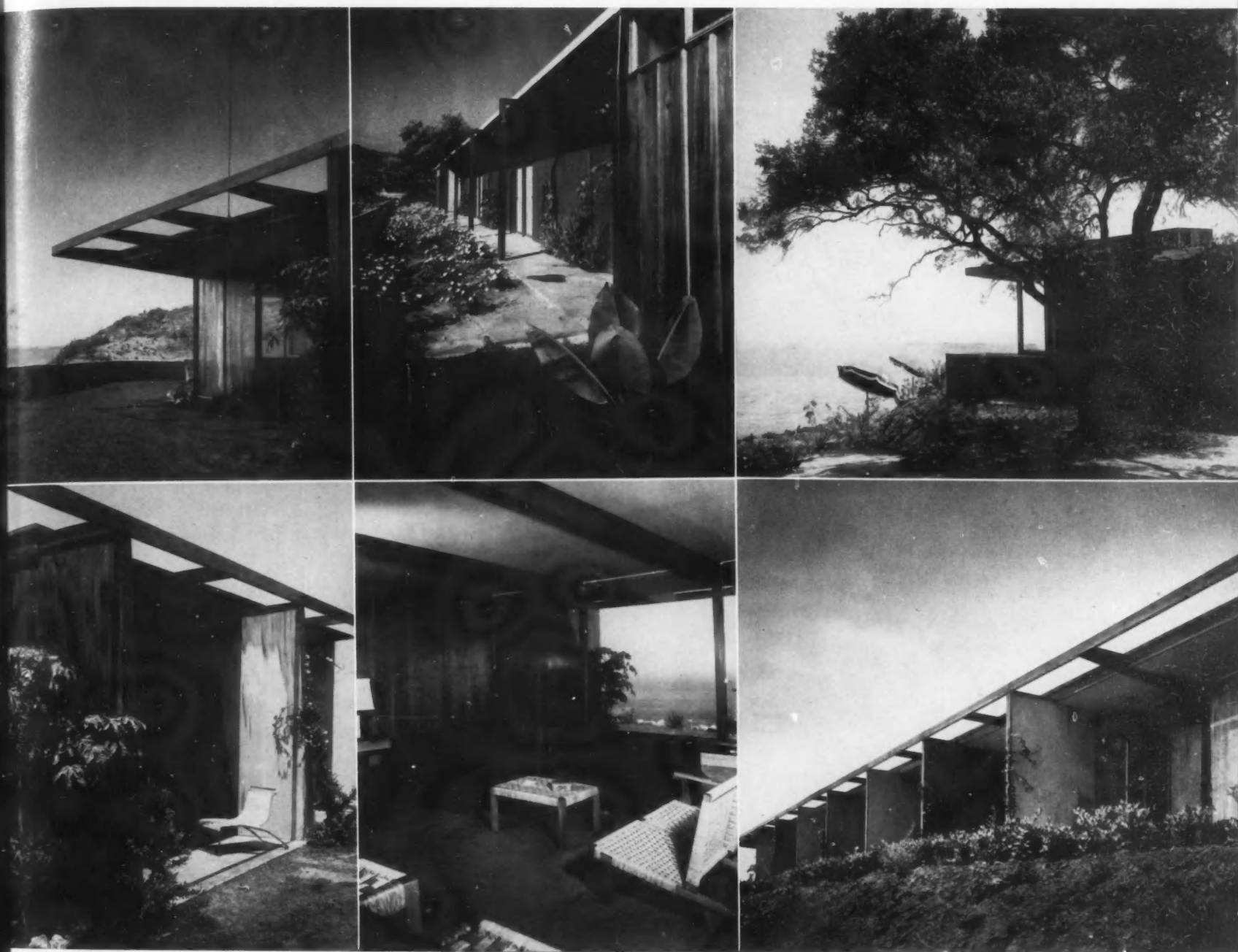
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HOLIDAY HOUSE BY RICHARD J. NEUTRA, F.A.I.A. architect

FOR OWNER-BUILDER DUDLEY MURPHY

A location at the side of the ocean on a bluff overlooking a sea panorama is bound to give strong direction to a building project. "Holiday House," above Escondido beach near Santa Monica, was not built accidentally in such a location, but its recreational character, its potential gifts to yield relaxation and happiness were based on a grand and simple relationship to the vast Pacific horizon. Consequently, each living-and-sleeping room, with outside extension, is clearly oriented south to embrace the view and to gain privacy and protection from neighbors. Every occupant can commune with sky and water, unless he prefers to join the others on the lower terrace, at the barbecue and swimming pool, which are projected there.

The typical apartments have an entry from the landscaped covered walk at the north, a bathroom and housekeeping area. To the south the owners furnished their living quarters with two couches, which at night are transformed into beds. Through the all-glass front wall the inner space expands outward between the spur walls shielding it on each side. The end apartments are considerably enlarged units. Both have fireplaces, small kitchens, a bar, separate sleeping quarters. The westerly one, occupied by the owners, has an additional study and a more spacious out-sitting patio in which to enjoy the sunset beyond Paradise Cove. The standardized timber chassis with its framing parallel to the long fronts and over cantilevering cross girders, is finished in waterproof Eucalyptus plywood. Redwood tongue-and-groove siding, asphalt tile and brick masonry are the principal materials used. The roof is covered with white gravel for heat reflection.



The tract of land, in a superb natural setting, which was secured by the Mutual Housing Association for its community, presented to the planners an unequalled challenge and a consequent series of complex problems. The site, consisting of alternating valleys and ridges running north to south from the steep crests of the Santa Monica Mountains to the gently sloping foothills, demanded a bold and imaginative development, one which would combine the exploitation of the best features of the terrain with the solution of the technical problems presented.

The planners considered the following as primary factors in the design: taking full advantage of the extraordinary views (the plain and the cities extending southward to the far-away outline of the Palos Verdes Hills; the deep-shaded shouldering of the higher ridges eastward and northward; the recessing series of ridges profiled against the blue background of the ocean westward); preservation of as much as possible of the natural growth and character of the site (a difficult task under the restrictions set by the City for grades, widths and radii of curves); establishment in the new man-made elements (fills and cuts, terracing, road pattern, etc.) of a scale consistent with the dimensions of the physical surroundings; and effecting the required number of suitable building sites at reasonable development costs.

Three characteristic regions are recognizable on the overall plan:

The Ridges: winding roads feeding sites on both sides are developed along the ridges. Cutting and flattening have been limited to a minimum to maintain a natural profile wherever possible. The homes will be perched over the edges of the slopes overlooking the valleys.

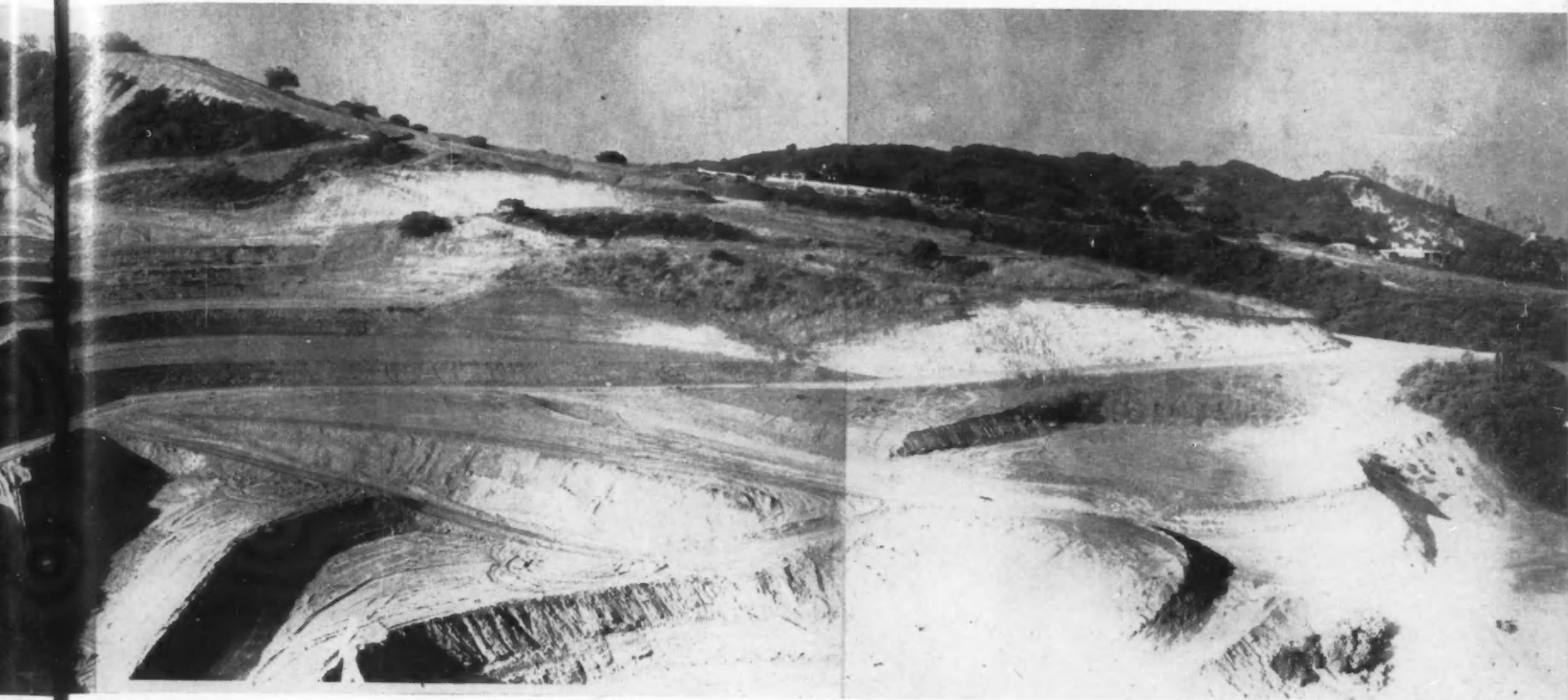
The Terraces: the lower position of the site, deeply and irregularly indented by narrow canyons, was shaped into orderly and usable space by massive earthwork, which created a pattern of successively stepping and interwoven terraces.

The Valley: The Kenter Canyon Valley—several acres of sycamore-covered land, almost a natural park in its original state—will be left undisturbed to form the core of the Community Center. Pools, playgrounds, picnic sites, children's nursery, community buildings, courts and plain open meadows will be dispersed along the valley.

Incorporated in August, 1946, as a non-profit organization, the Mutual Housing Association is representative of a new direction in America toward solving housing needs through the method of cooperation. Here one hundred families, interested in obtaining housing through the system of cooperation, have expanded to a full membership of five hundred families, purchased eight hundred acres of land in Brentwood, authorized site improvements which are on the way toward completion and have distributed a brochure of house plans for the member's individual selection; bringing realization of the community they have called Crestwood Hills close at hand.

The implications of this project and others in America which follow similar principles warrant observation, since cooperation in this field is generally identified with Europe and more specifically with Sweden. The rudiment of thinking in this country, until now, has been some version of the frontier philosophy—"move on and find a better piece of property and build a bigger house than your neighbor." Whether people have actually done this in an attempt to solve their housing needs, or gone shopping for bargains in housing—the urban counterpart to the frontier policy—each is a vestigial remnant of a past generation. The pattern of centralized communities invalidated the early version—and there are no bargains in housing.

Cooperation as a method is not new in America. Those who never have accepted the individualist concept have believed in practicing cooperation as a life principle, and it has been natural that they should establish cooperative enterprises. But whether producer or consumer cooperatives, they are successful only when the need is real and close to the members' personal security. They atrophy or are vegetative when interest is passive and intellectual. Swedish cooperation is procreant because the need for cooperation is great and the problem is recognized. Housing in America is just now admitted to be of vital



MUTUAL HOUSING ASSOCIATION

A PROJECT FOR FIVE HUNDRED FAMILIES IN CRESTWOOD HILLS

WHITNEY R. SMITH, A. QUINCY JONES, EDGARDO CONTINI
ARCHITECTS, ENGINEERS AND SITE PLANNERS
JAMES CHARLTON, WAYNE R. WILLIAMS, COLLABORATING

ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS · SEABOARD ENGINEERING COMPANY, SITE ENGINEERS



MUTUAL HOUSING ASSOCIATION

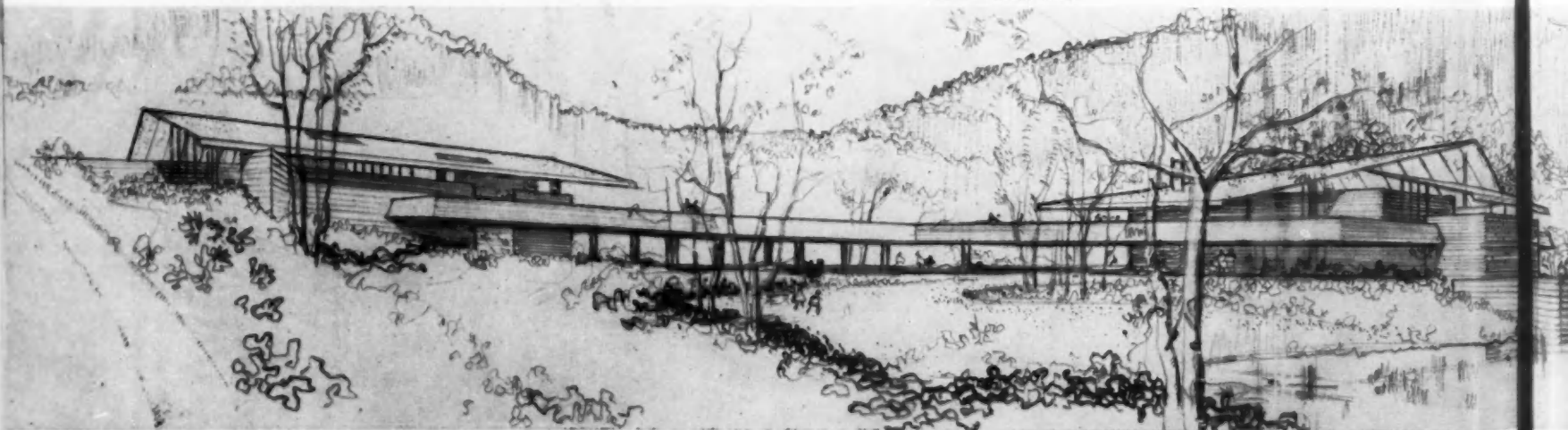
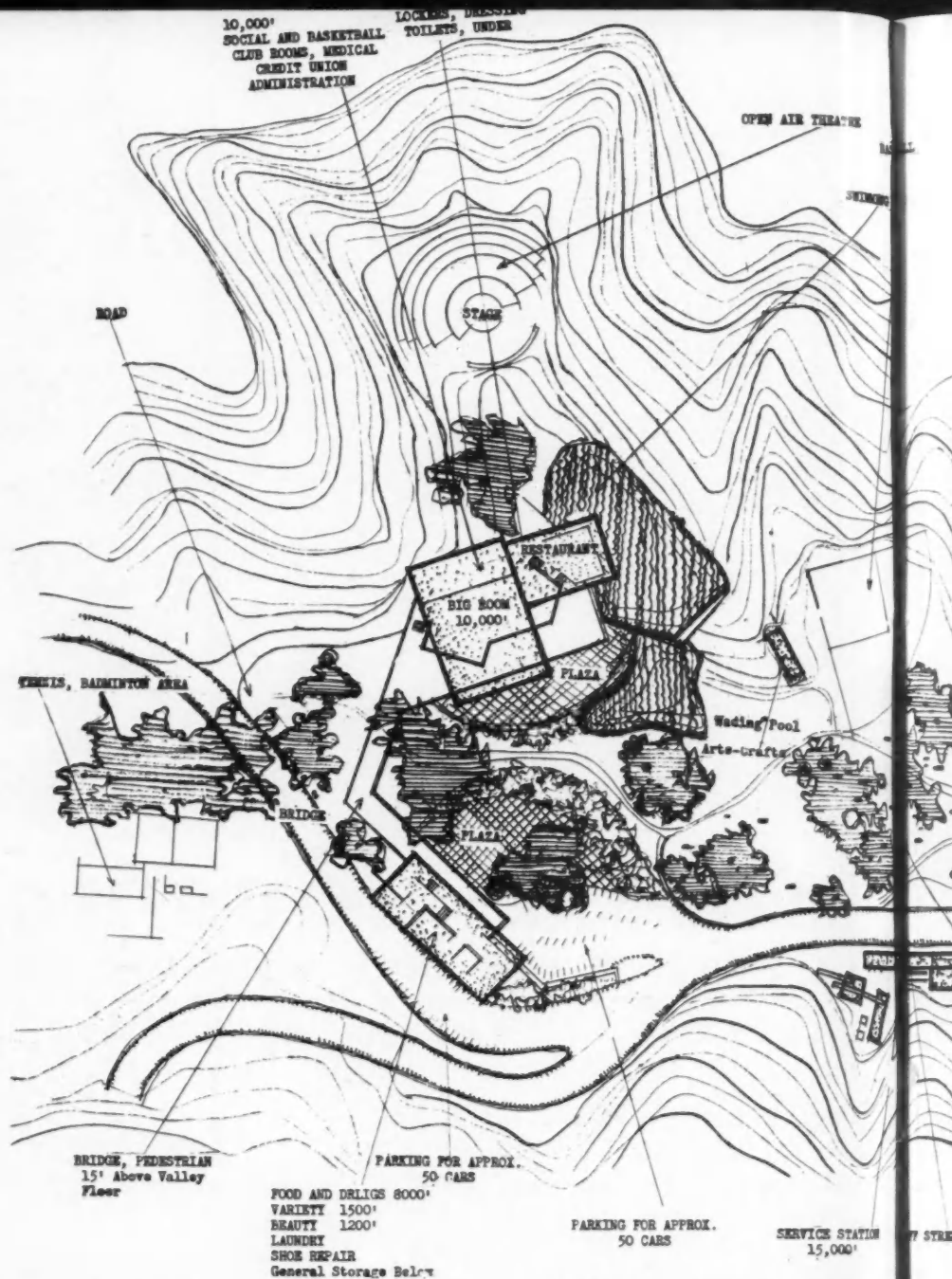
concern. The frontier has disappeared; families are desperate. Interest in housing is high and genuine. These are healthful prerequisites for cooperative venture. It is a good insurance policy. When issues are real, membership will exercise its control rights and protect the democratic process which is responsible for the life or death of the venture.

Mutual Housing, along with other going cooperatives, is an outgrowth of the complete housing scene. Everywhere at Mutual, action is the reigning mood. Site plans, actual road grading, utilities, house plans, brochures, membership meetings, voting on plans—the labor of the membership is everywhere apparent. The hours of time the members contribute in an effort to do their share in assuring success suggests a quick glance at the composition of the group.

Contrary to general belief, one is as likely to find a business executive supporting and working for the project as he is to find a teacher, doctor or a musician. In fact, M. H. A.'s list of member occupations reads like a vocational guidance bulletin. If there is a common denominator within the membership, it is something far more abstract than the person's trade or profession.

Jerry Voorhis, executive secretary of the Cooperative League of America, states that "people will do anything today to get a house, even join a cooperative." This might account for some members. It is certain that many joined seeking economies, since, historically, the product of cooperative enterprise has been a less expensive product. In line with this cooperative tradition, Mutual Housing is developing and delivering housing at cost. This fact, plus a reduction in professional fees by planning all of the homes at one time and dividing the design cost among many members, will

(Continued on Page 61)



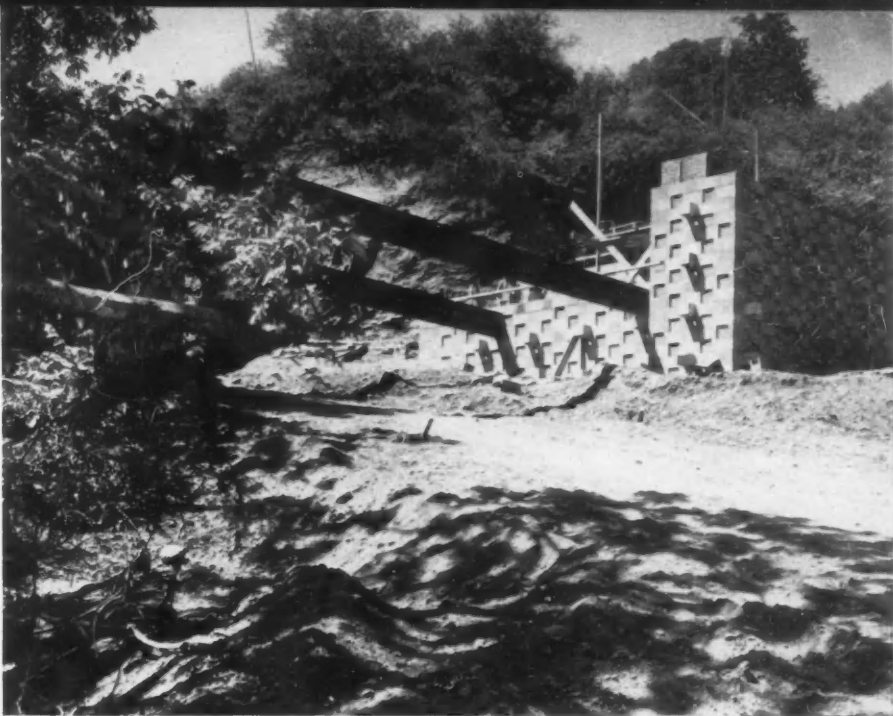


The architects' site office is a full scale mockup of the Mutual Housing Association House: a proving ground for their architecture. Although not an actual house, the basic structural framing and certain architectural details are typical. At termination of the architects' tenure, the building will become an arts and crafts center.

STATION 00' 7 STREET PARKING COMMUNITY CENTER



LAMPOR-COFER-SALZMAN, INC., BUILDING CONTRACTORS FOR SITE OFFICE

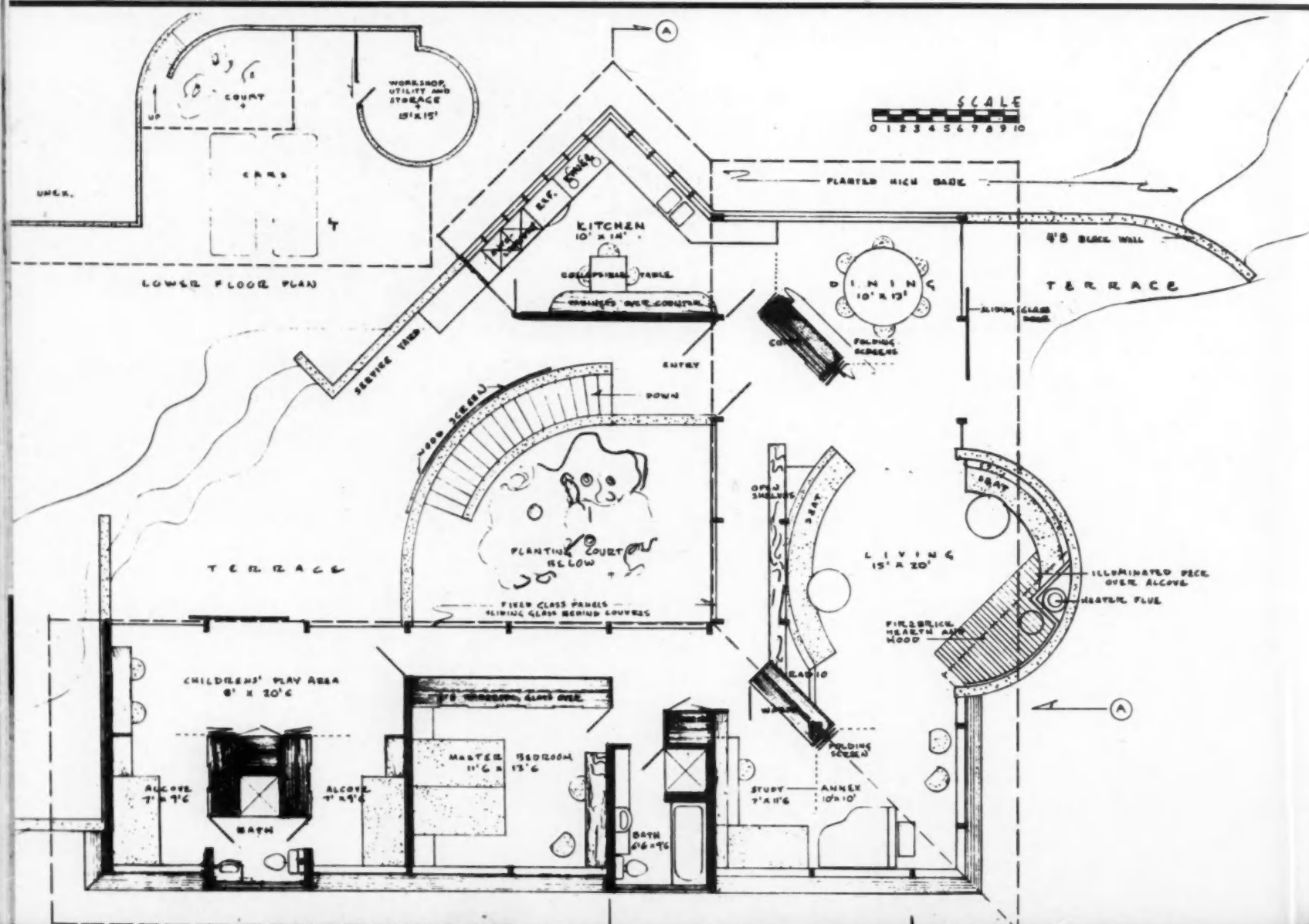
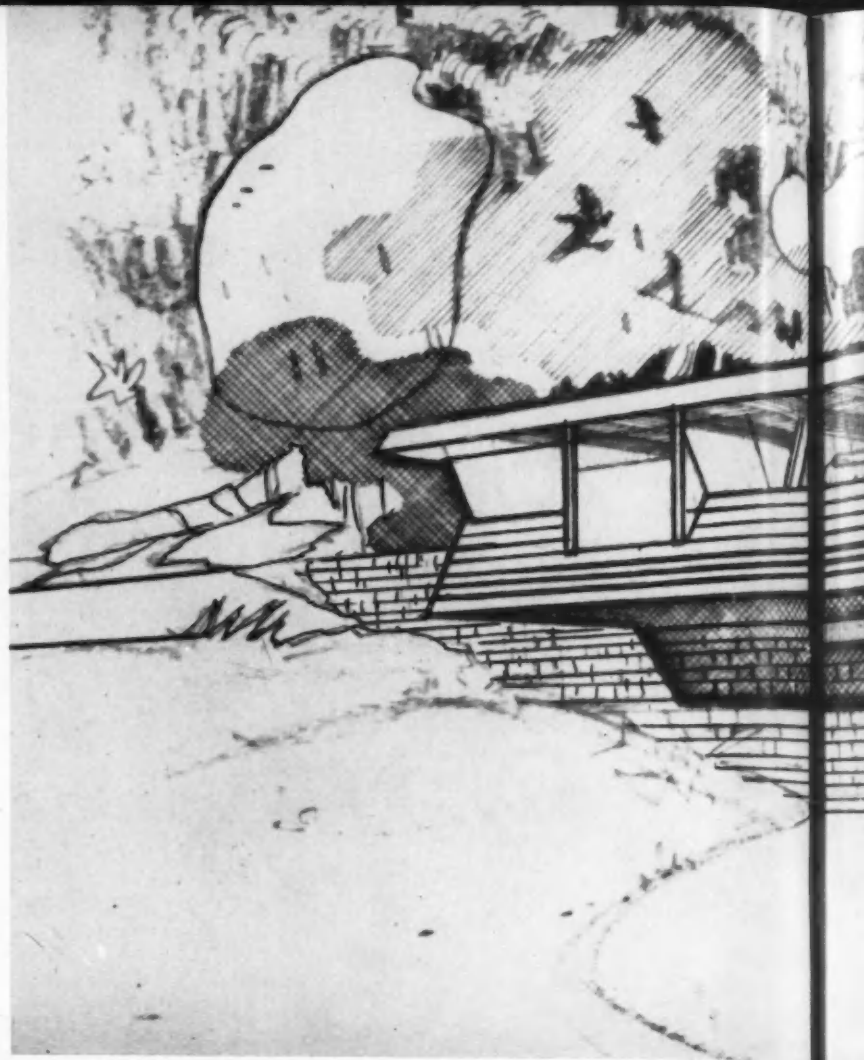


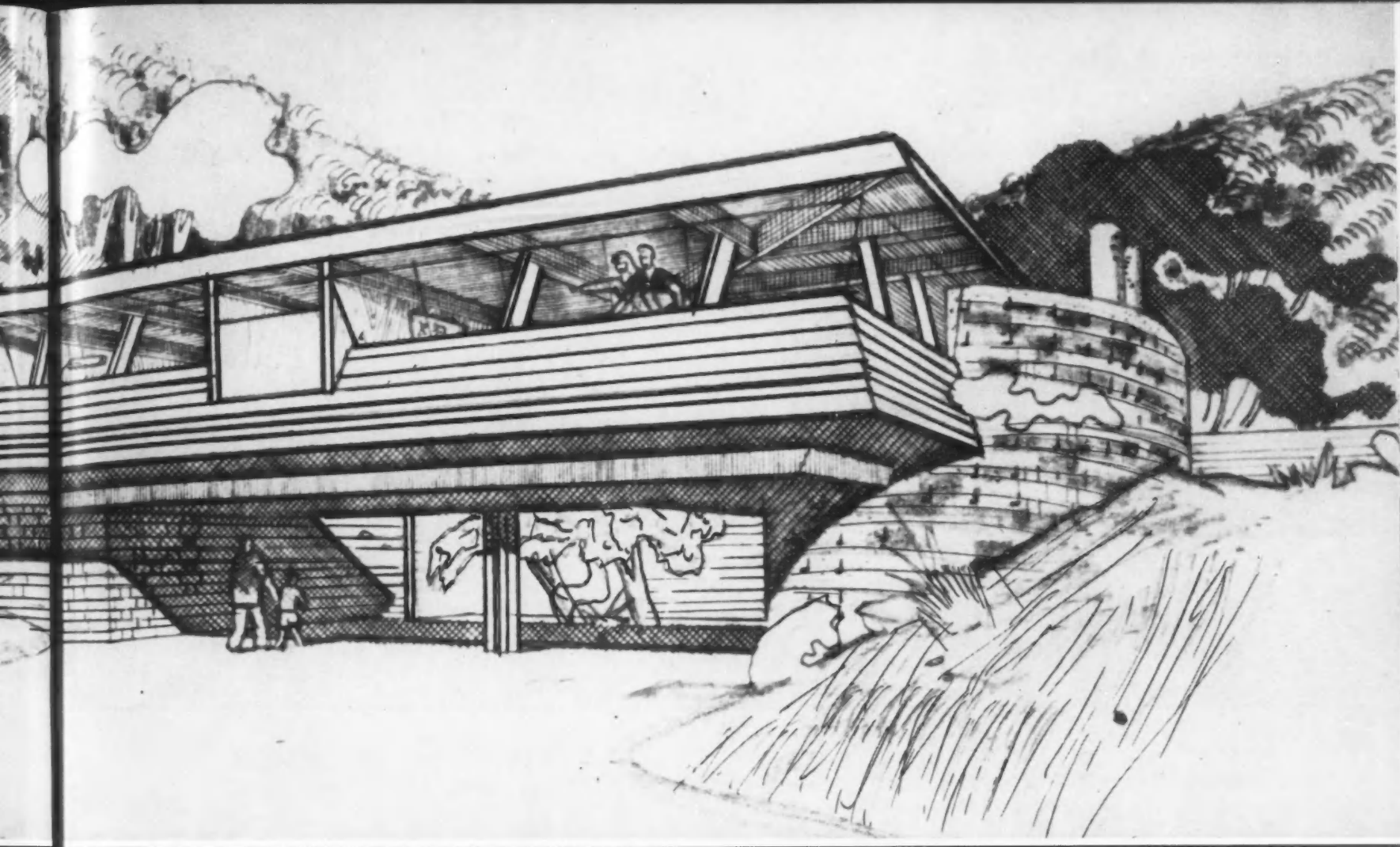
photographs:
E. Betsy
D. Garber
C. Sturges

MUTUAL HOUSING ASSOCIATION

The seven houses illustrated on these pages are typical of those being designed for the members of the Mutual Housing Association. The plans are the result of a thorough study of the various site conditions in Crestwood Hills and the correlation of requirements of the membership, tabulations of which were made up from comprehensive questionnaires.

Literally, there are no two home sites alike, as the terrain varies from flat to quite steep. Views from some sites will be of the coast line; from others, hills and canyons. Some homes are on ridges, others in valleys, and obviously no standardized house or houses would be adaptable. On the other hand, if the advantages of cooperation were to be realized, it would not be practical to design 500 different homes. The solution for the various hillside conditions is shown in some of the houses here: a basic design which employs a rigid wood frame above the floor, allowing a choice of concrete block footings, piers, or steel beams, dependent upon the terrain conditions. The framing system, which will be reviewed in detail in a later issue of Arts & Architecture, was selected for its maximum flexibility and the advantages of repetition of rigid frames assembled at mill or site.

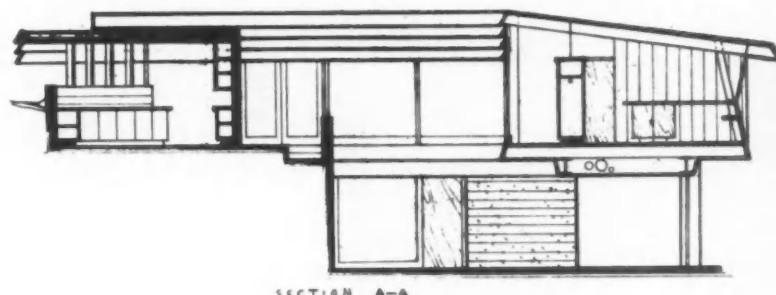




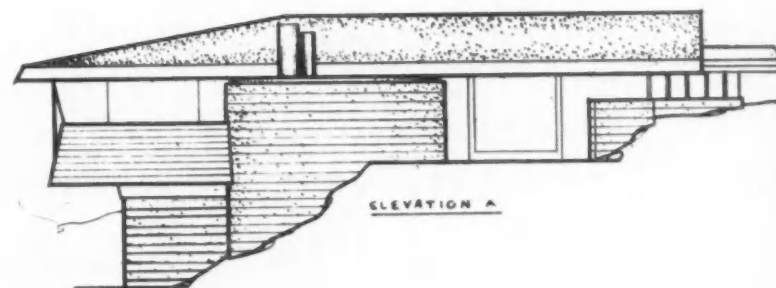
HOUSE "A"

The living space of this house is on one floor. The profile of the floor resembles the letter "L." The ends of the house meet the earth, where the ground then is shaped into terraces for outdoor and extension of indoor activities. At the point where the right angle occurs, this floor is ten feet above the ground. Here, a prow is formed as the study pushes out over the hill and the earth contours are drawn under and wash up against the hill.

Automobile parking and entrance garden court become the physical use of this relationship. The motion generated by architectural forms leads the occupant or guest directly and gently to the point of entry of the house. Once in the house the entrance garden court acts as liaison between the vastness of the downhill sweep and the intimacy of the uphill courts. Within the limits of privacy, the habitable rooms look out over, and back into the hill. Circulation is complete under cover, through a glazed gallery, and unified outside, through interconnecting terraces.



SECTION A-A

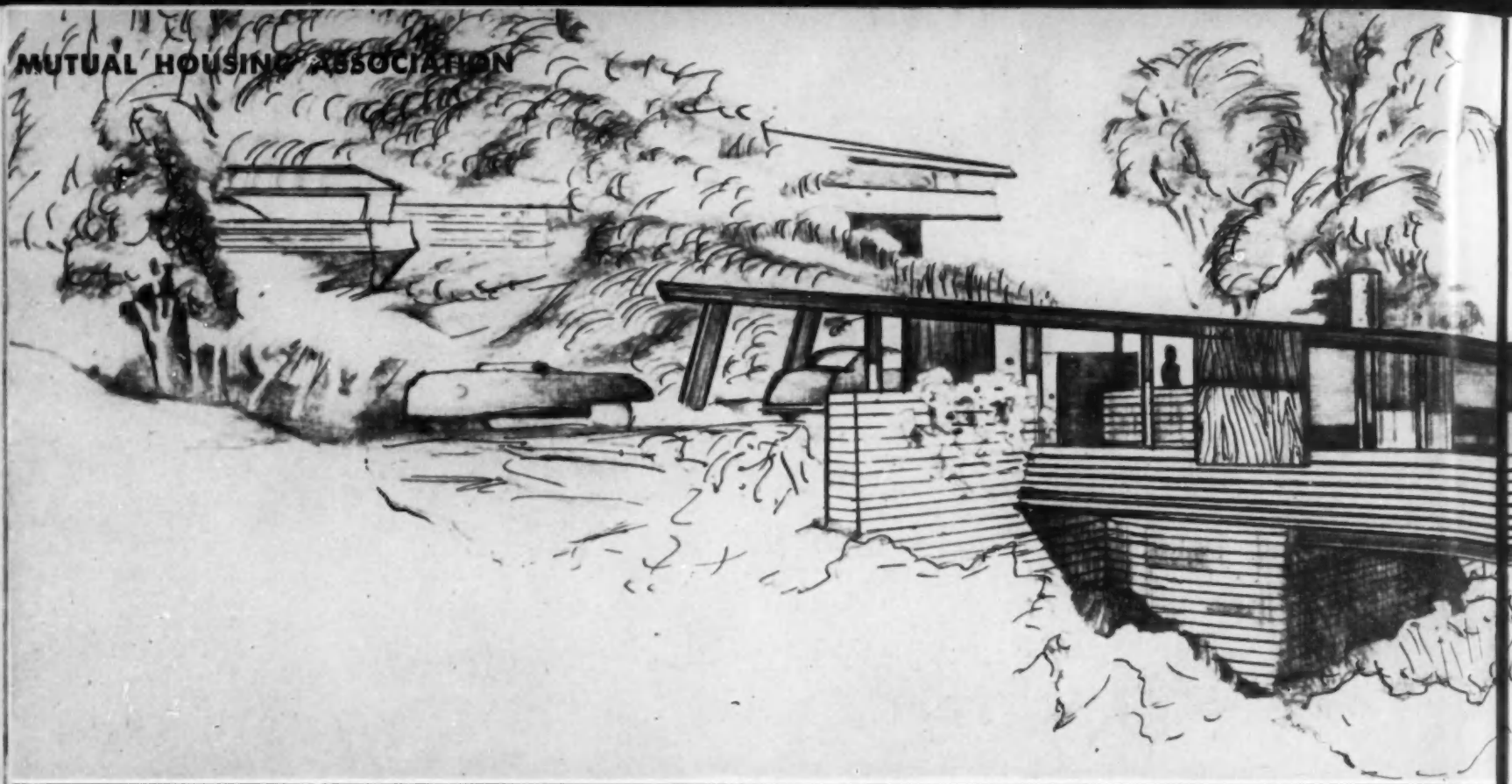


ELEVATION A



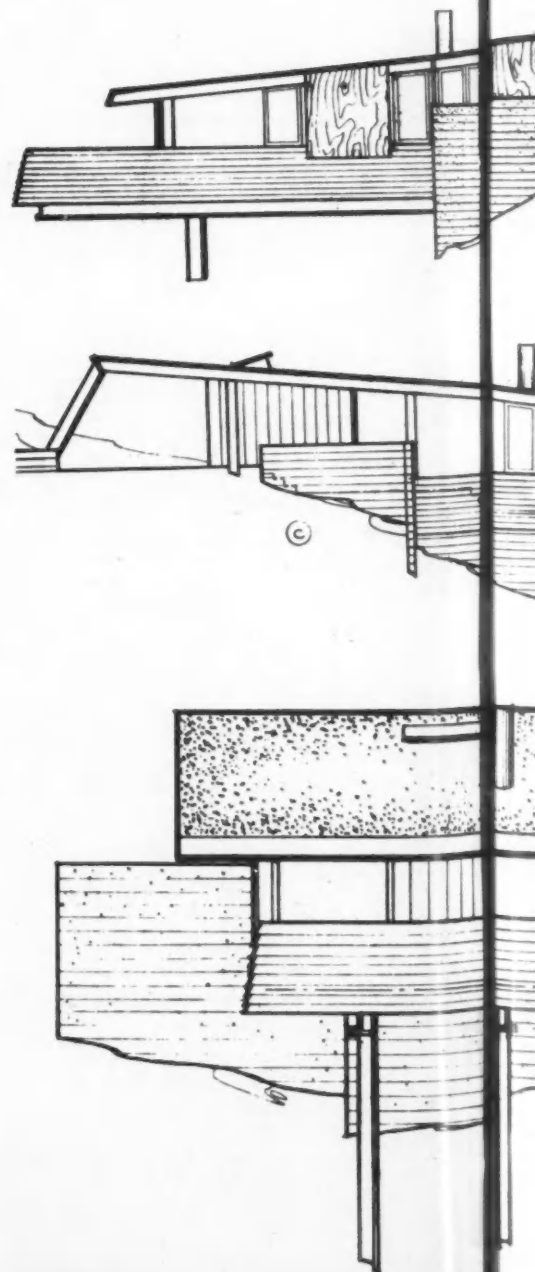
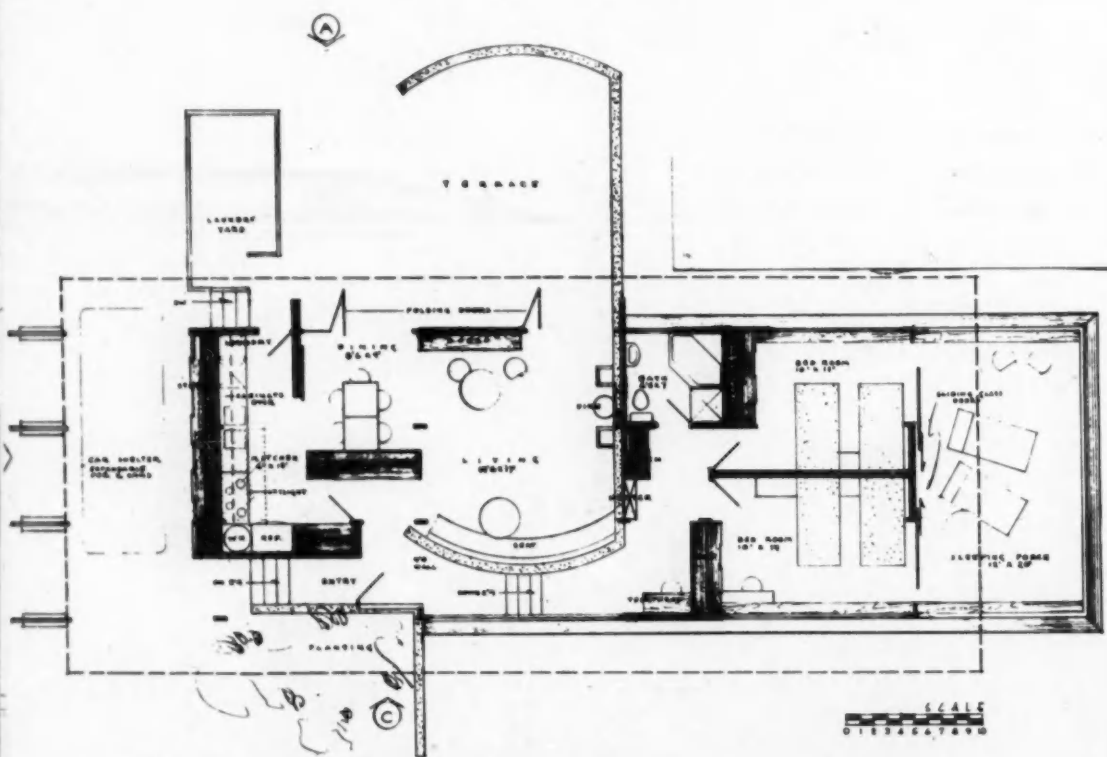
ELEVATION B

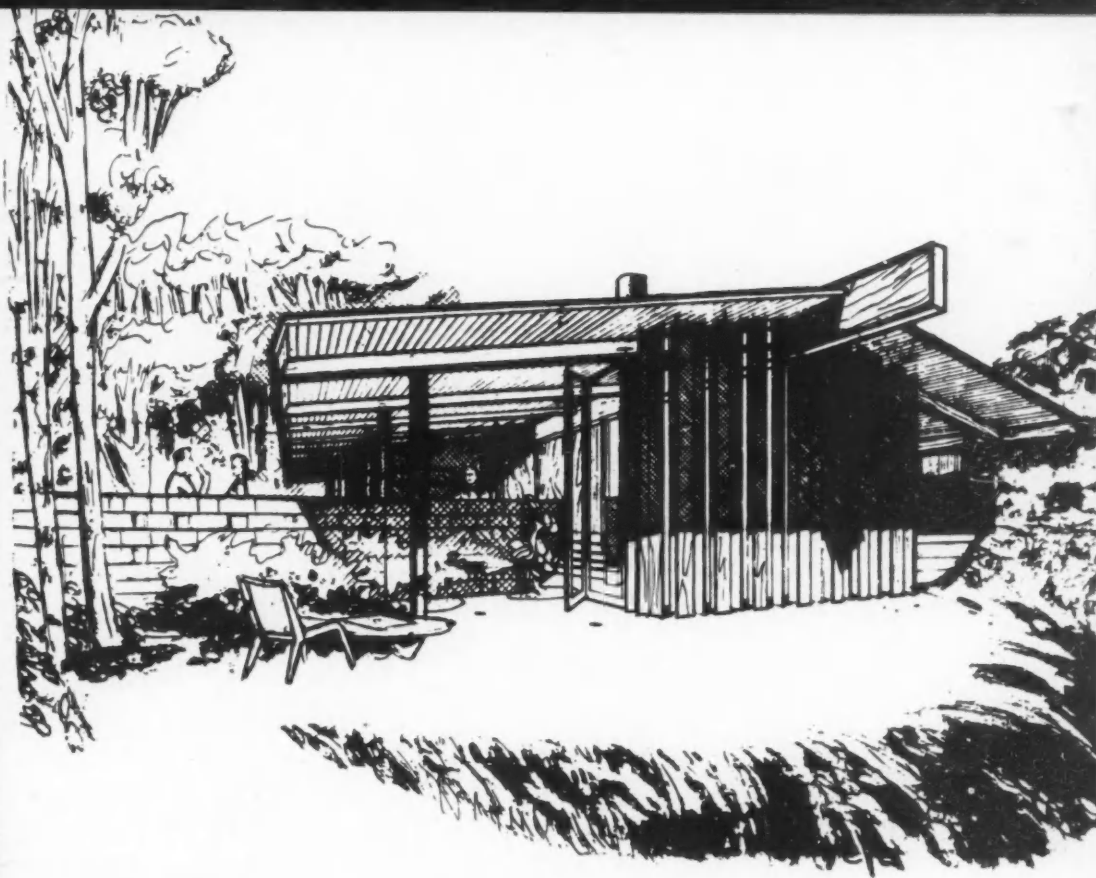
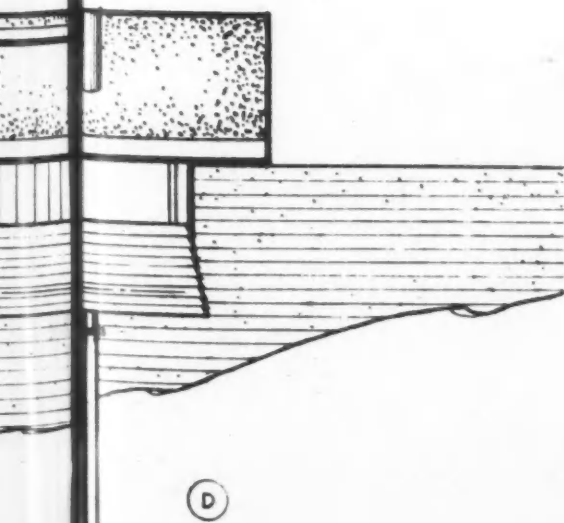
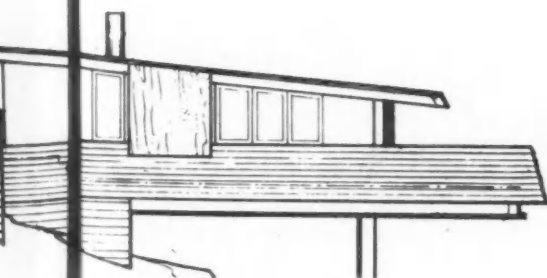
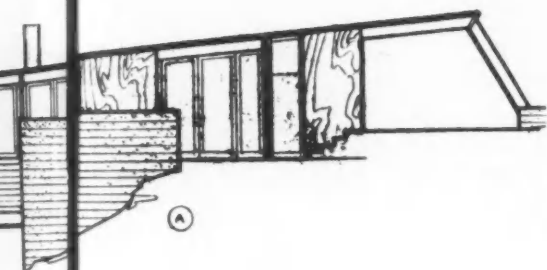
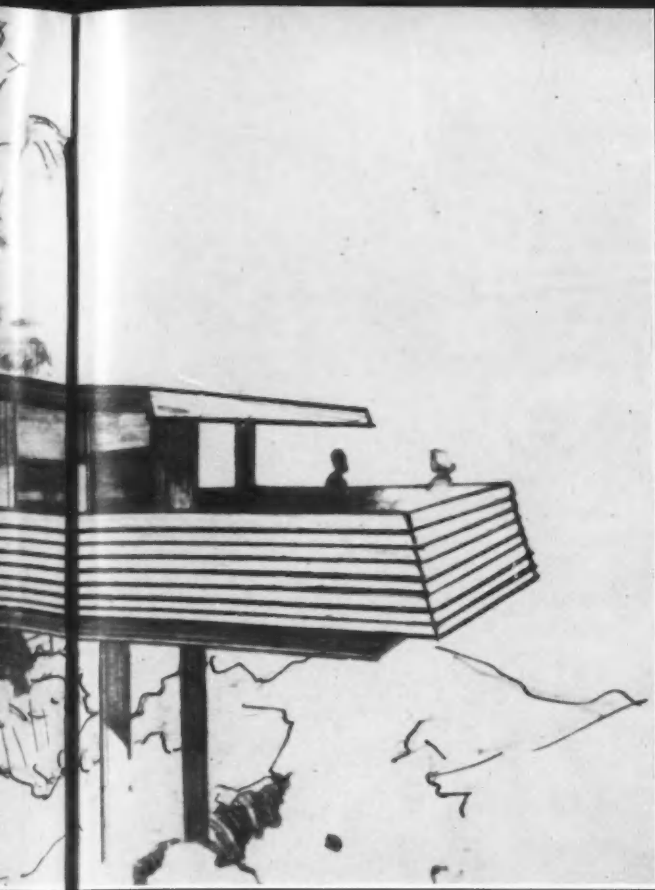
MUTUAL HOUSING ASSOCIATION



HOUSE "B"

Not all of the lots at the M.H.A. site will be entirely flat or entirely sloping. In certain places terraces have been formed to best control the earth. When an upper and lower terrace occur on one piece of property, a special house type has been designed. House 501 is such a dwelling. It roots to the upper terrace, and holds itself above the lower terrace. The car shelter and point of entrance of the house are on the highest level. Then the entry steps down between two walls, bringing the living-kitchen-dining 2'-4" below the car shelter. A space image of the living area is cast beyond the eave line and forms a grand promenade and view-dining terrace. Down four steps from the block wall, which zones the social from the private, the floor leaves the ground and forms an airy sleeping porch. Two bed rooms and a bath are enclosed, while a generous open balcony cantilevers beyond. The single pitching roof, under which the entire house lies, slopes with the hill.

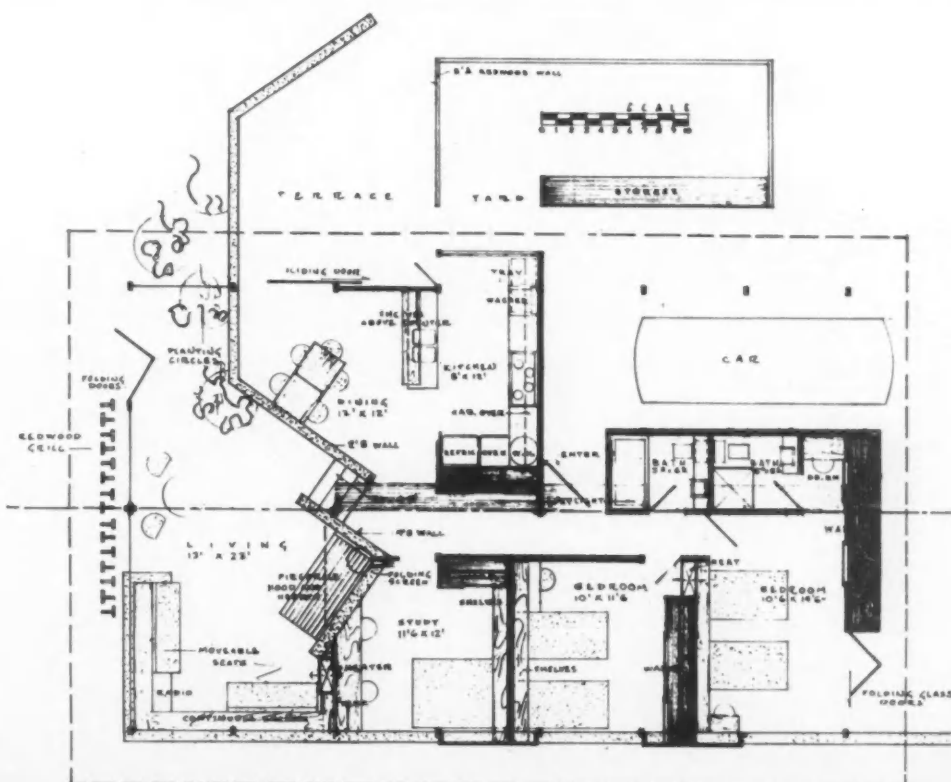
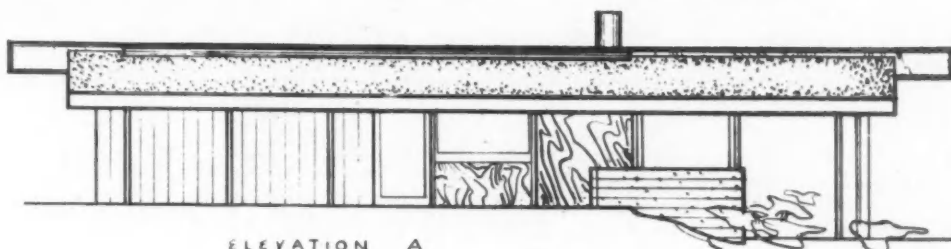


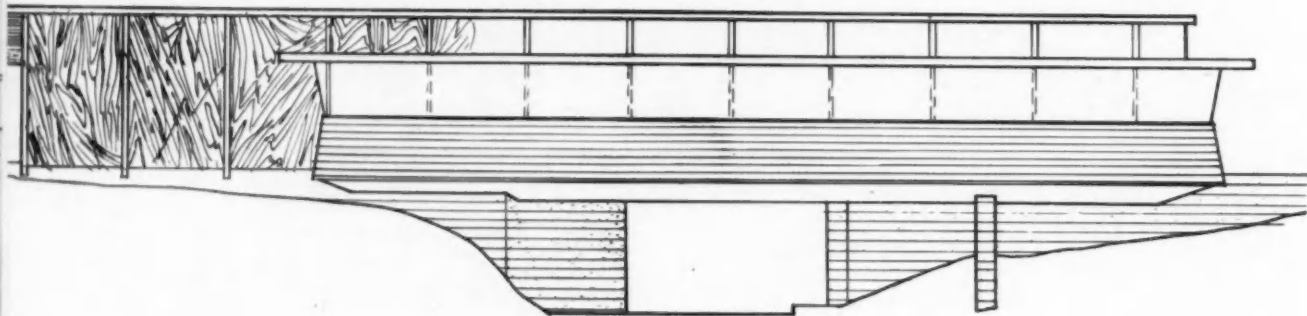
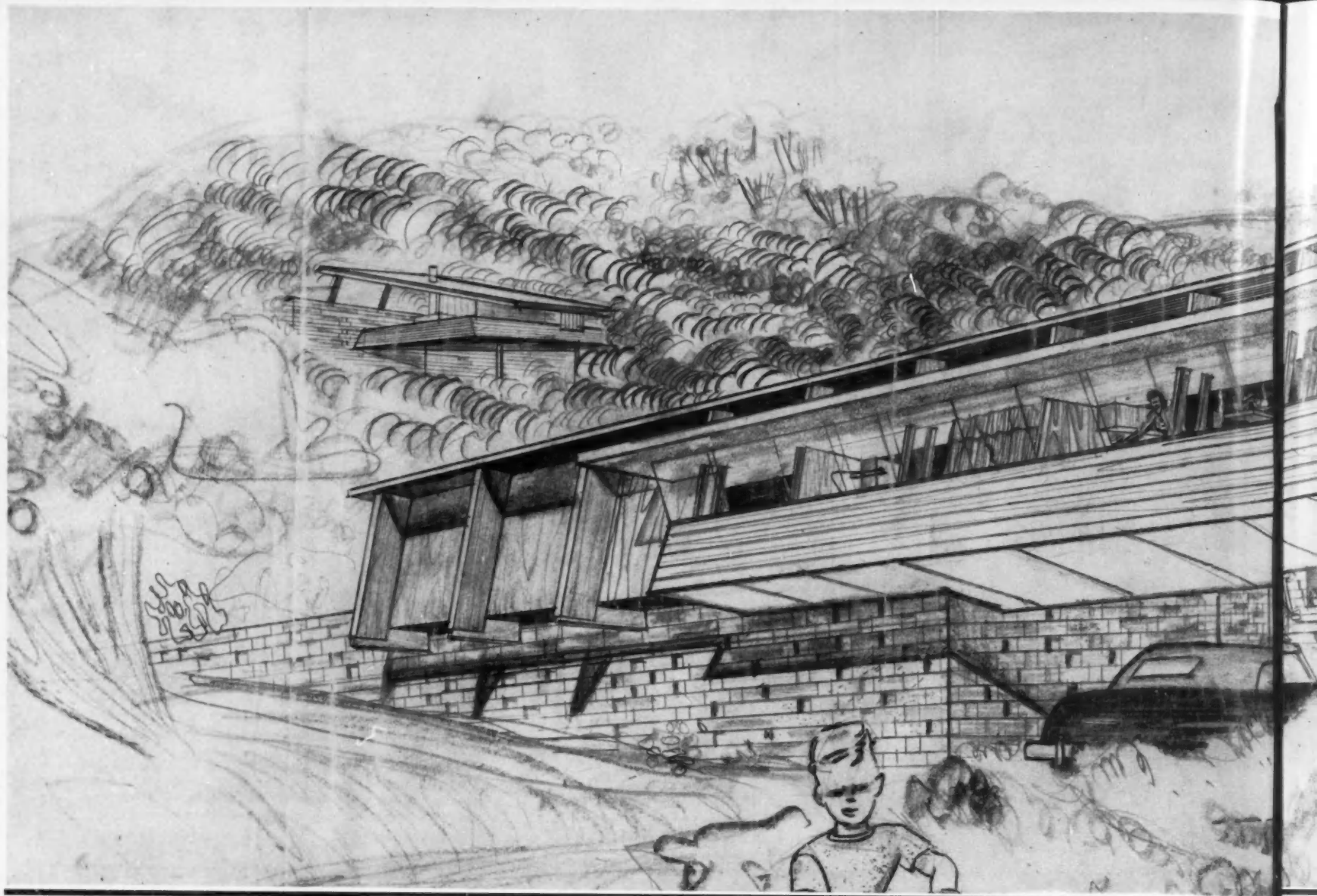


HOUSE "C"

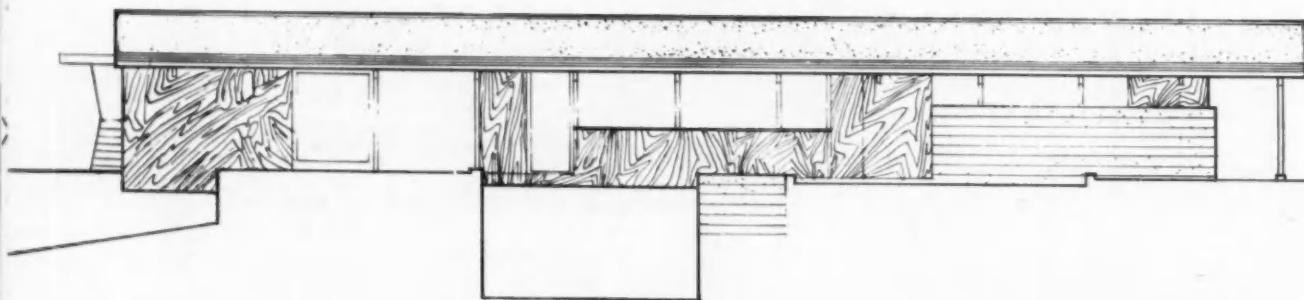
House "C" is a two-level dwelling developed as a solution to the characteristics of a gently sloping lot. The first level is organized to serve daily needs promptly and efficiently; the second level, because it is a space composed for relaxation, is leisurely, friendly, informal, natural.

A well-lit entrance serves as the hub of the first level. Bedroom No. 1 and private bath, bedroom No. 2 and community bath, study-guest room and kitchen issue from this entrance space. The kitchen and laundry relate to the service yard, which in turn is next to the car shelter. The dining promenade, although on the first level, takes its mood from social level. It is a sunny breakfast bar or, when the sliding kitchen door is pulled, a dining terrace. Steps between garden walls descend two feet to the lower floor. The fireplace grouping satisfies the requirements of hospitality, comfort and expansiveness.

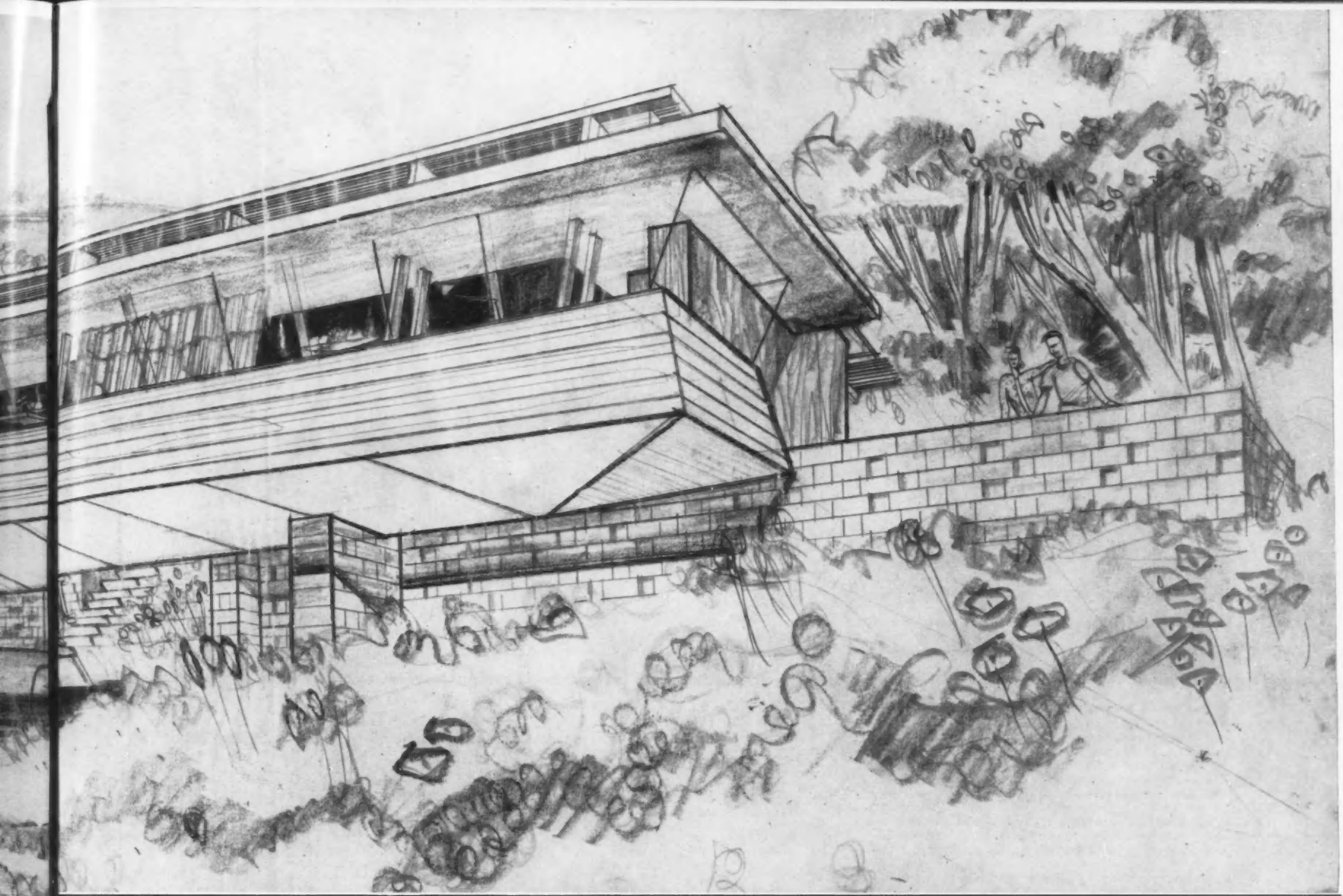




FRONT ELEVATION



REAR ELEVATION

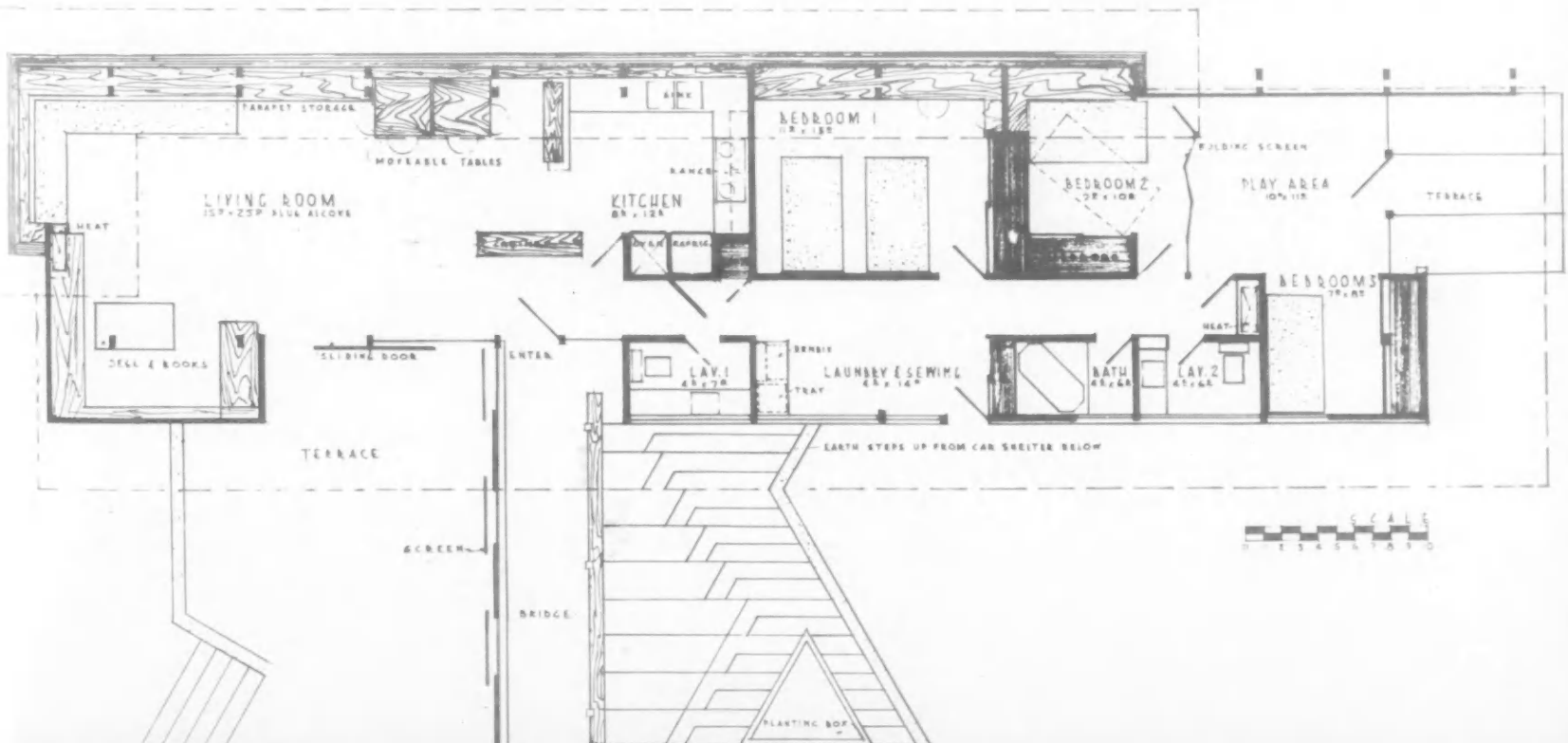


HOUSE "D"

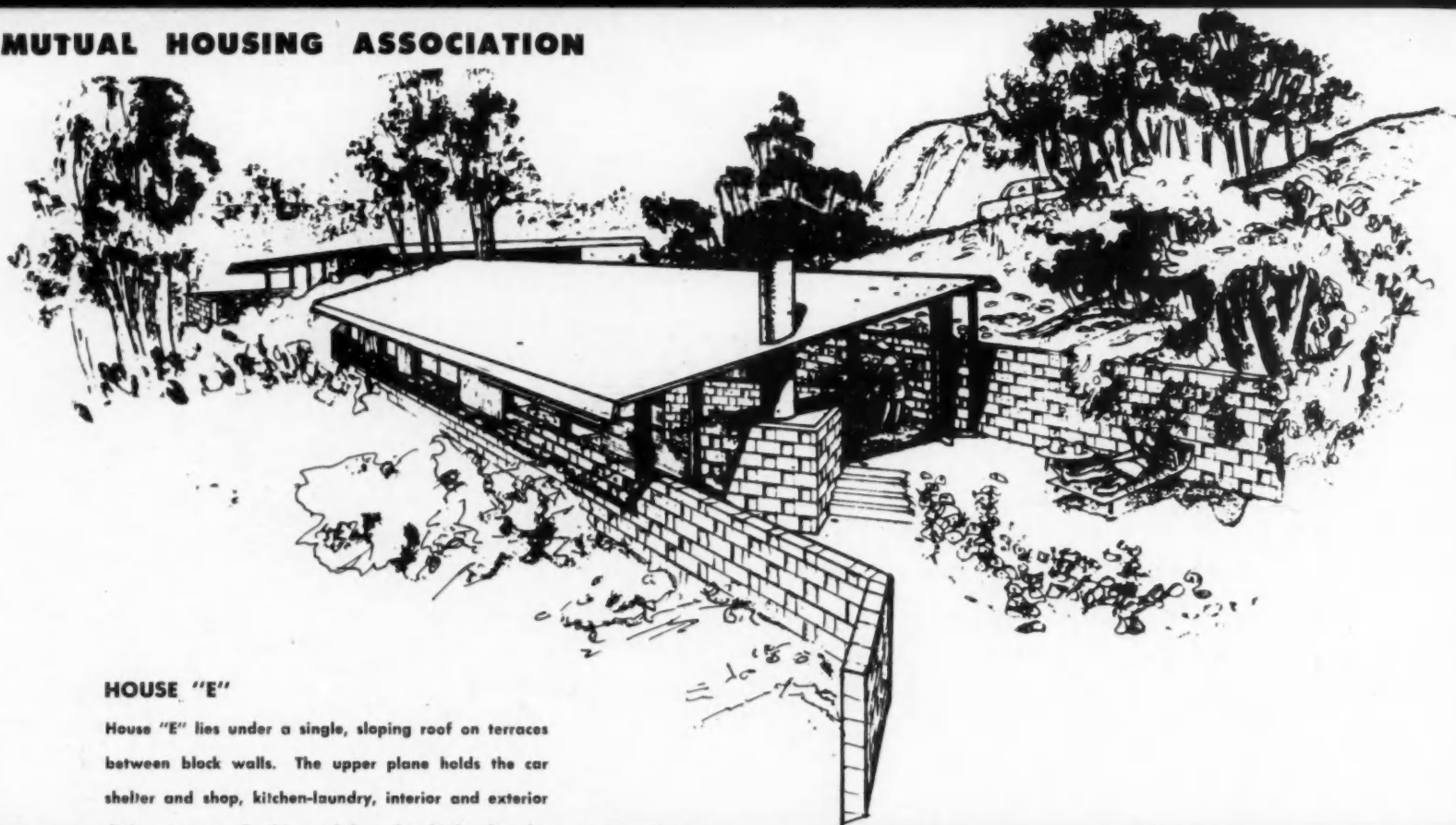
One of three houses designed to fit uphill site conditions, this dwelling is approached from an entrance landing ten feet below the main floor level. This landing, which serves also as a floor for car parking, resolves into a stepped planting court that leads to a higher terrace. From the vantage of this upper level, circulation is directed to a bridge turning back over the stepped planting court to the house. Access is also possible from this level to a living terrace, and to a utility yard.

Entrance to the house proper occurs at a point which facilitates move-

ment to the three major use areas of the dwelling: social area, kitchen, and sleeping quarters. A double studded, sound insulated wall zones kitchen noises from the quiet area. Circulation in the living room is restricted to the corner which meets the ground and thus leaves the view seating alcove, and study alcove free of disturbance. A generous kitchen allows room for movable tables, for food preparation and children's meals. From here, the building begins to reach back to the hill again, and the laundry and children's bedroom expand into courts against the hill.

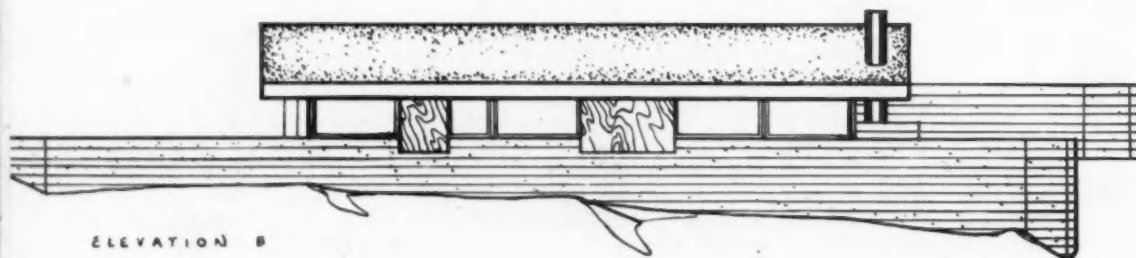
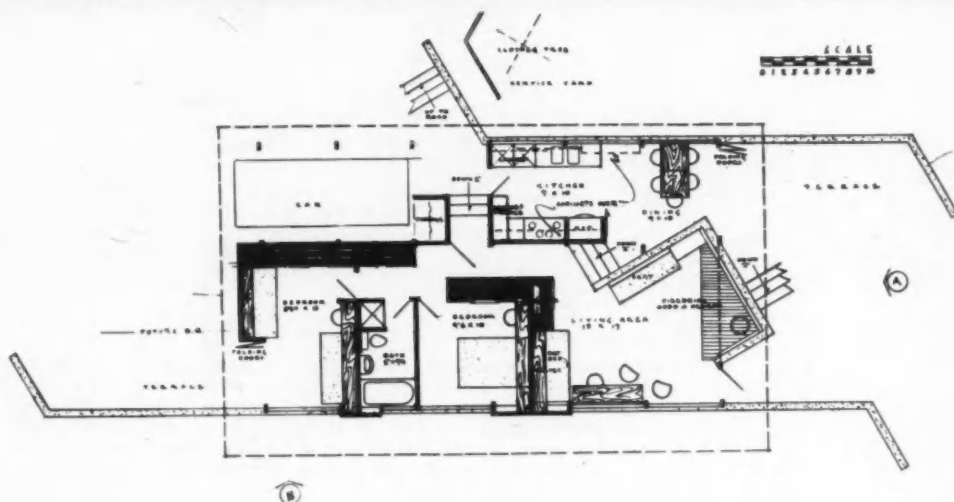


MUTUAL HOUSING ASSOCIATION

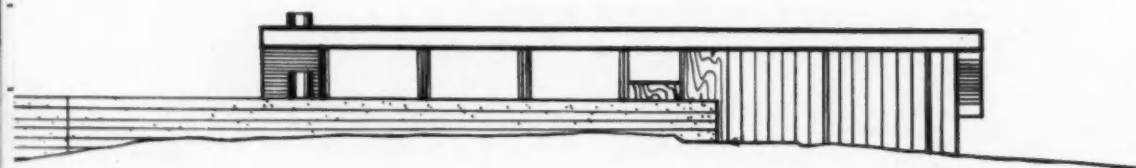


HOUSE "E"

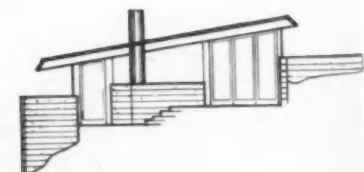
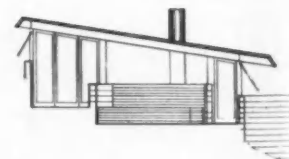
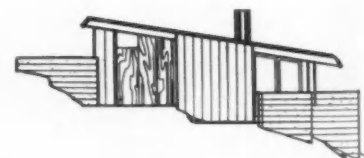
House "E" lies under a single, sloping roof on terraces between block walls. The upper plane holds the car shelter and shop, kitchen-laundry, interior and exterior dining spaces. Partitions define the kitchen-laundry so that dining is visually identified with the social area. The living-dining becomes a two level room which focuses on the fireplace built against a block retaining wall and extends beyond the limits of the roof to a view terrace. The private sections of the dwelling are so recognized by their careful juxtaposition and by the full-height partition screening. Each bedroom is organized for maximum comfort and convenience. Bedroom No. 1 has been carefully composed to point up its relationship to the terrace garden which it adjoins: the total result makes the room equally successful as children's sleeping and play space or adult's sleeping and daytime activity room for sewing, ironing, reading or relaxing.

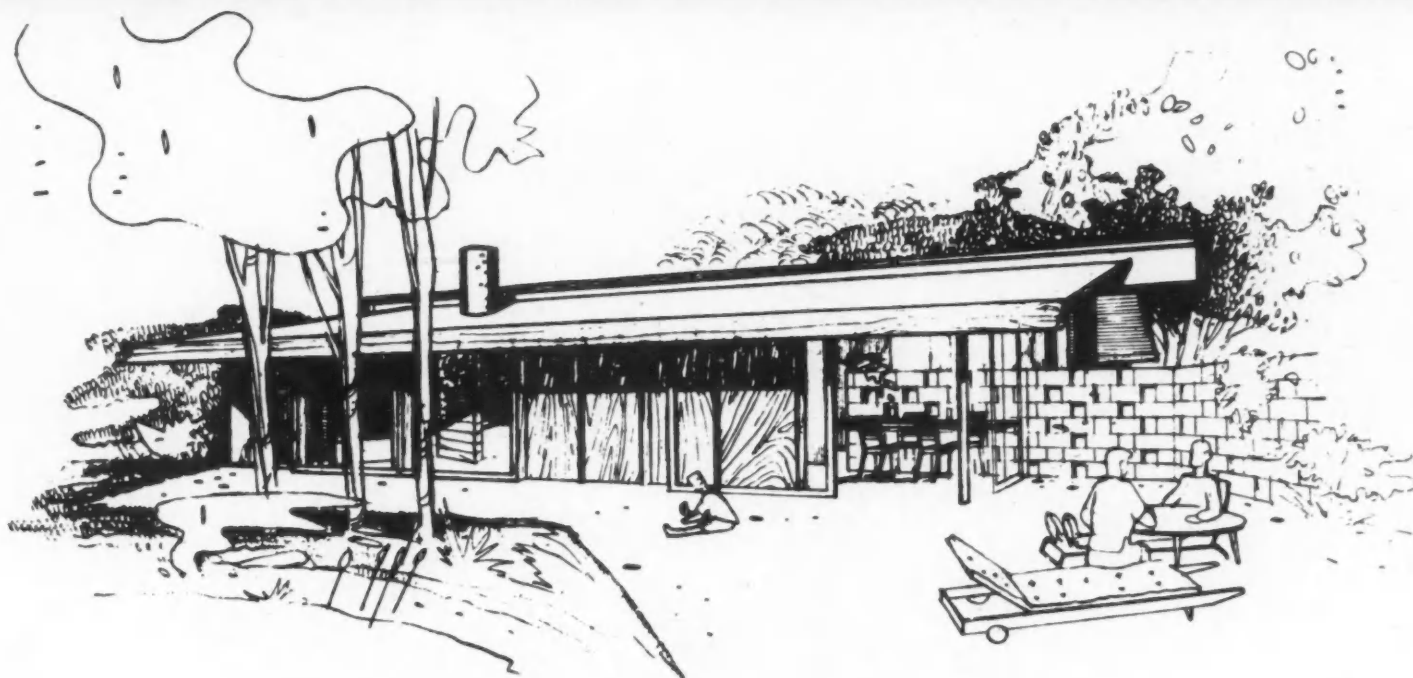


ELEVATION B



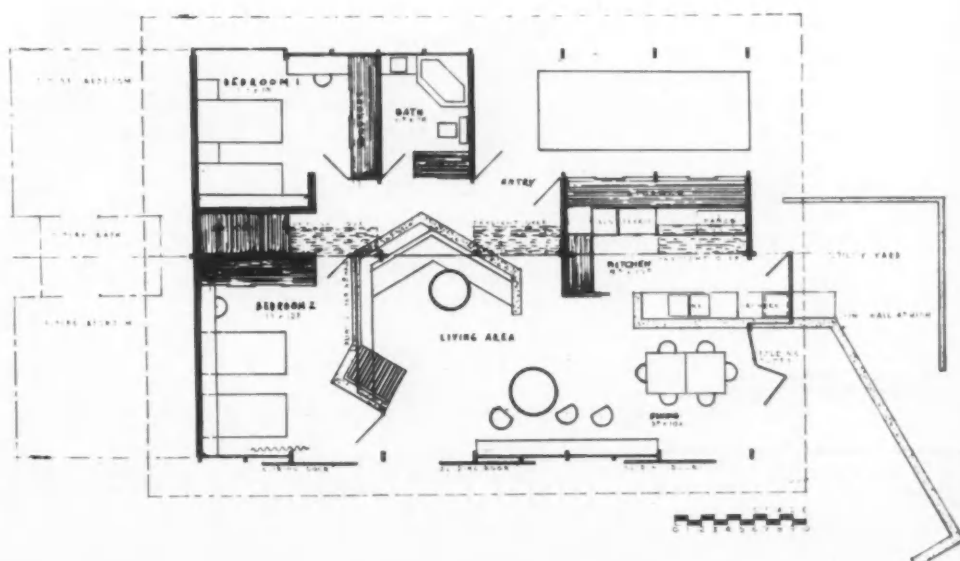
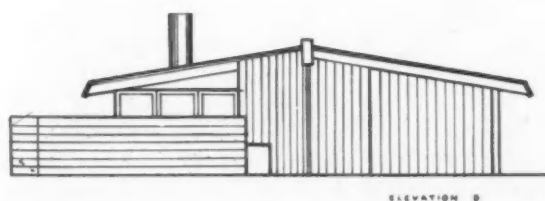
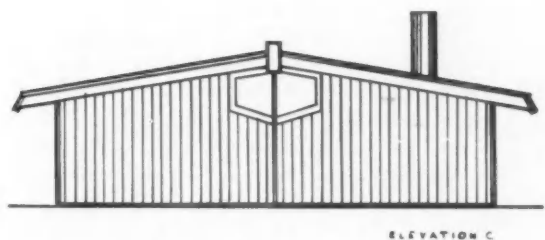
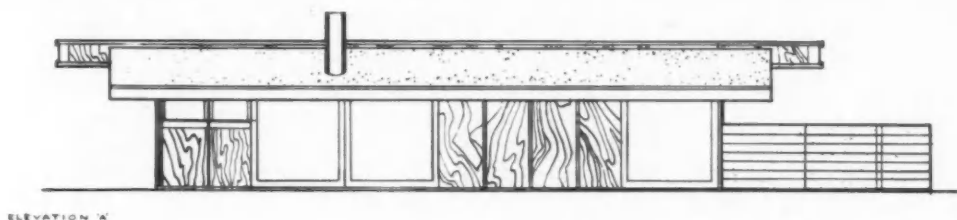
ELEVATION D



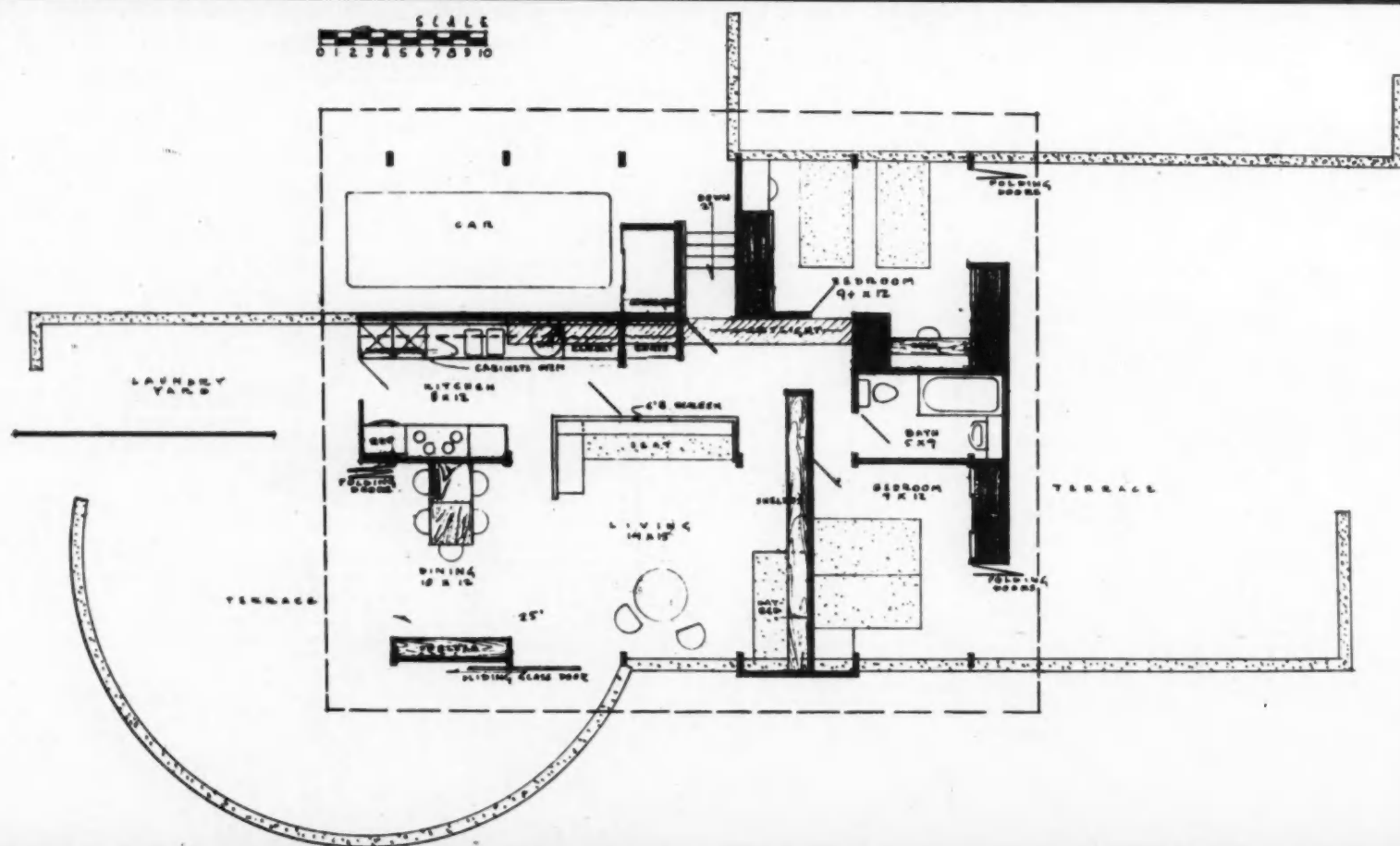


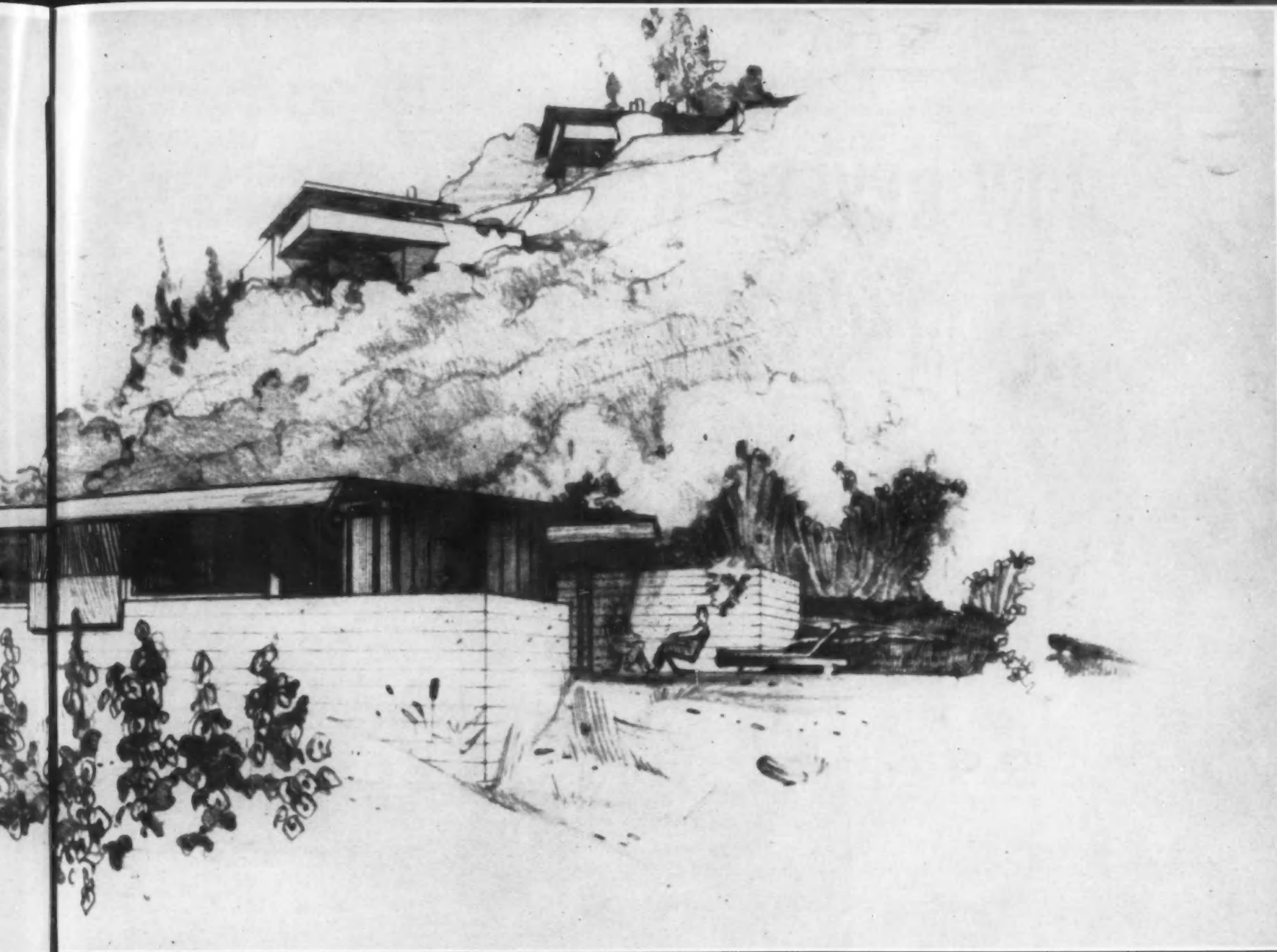
HOUSE "F"

As one of four houses designed for flat building sites, House "F" is organized to take full advantage of the level land. Every habitable room extends to a private outside space. The dwelling is a light shelter within a garden. Structurally it is composed of a series of posts supporting double rafters, exposed, with a two-way sloping roof canopy stretched over the framework. Plywood and vertical redwood boards form partitions only where privacy and utility dictate. Those social spaces where privacy is not of first importance move easily about low garden walls which give definition to special use areas but do not isolate them. The total feeling is one of hospitality, comfort, expansiveness. The experience here gives credence to the design principle that creation of a successful living area depends on an understanding of space and use relationships and the proper translation of this understanding into physical form. Skylights above cause light to focus on the circulation areas and the kitchen.



MUTUAL HOUSING ASSOCIATION



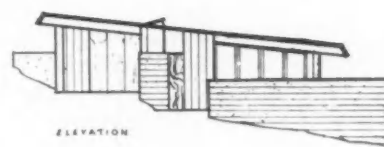


HOUSE "G"

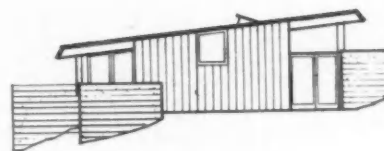
This dwelling lies on a shelf between earth retaining walls and is sheltered by a single sloping roof. The attitude of the house is one of repose. The block walls serve to hold back earth when there is a change in the ground level, and to define outdoor terraces. The uphill wall retains a planted bank which rises toward the road, and shapes the bedroom terrace. A wall which supports the level of the entrance and car shelter goes on to give definition and seclusion on to the laundry yard. The downhill wall steps the level from the house floor to the natural contour, then curves out to create a view terrace next to the living room.

In deference to the direction established by the rising ground, the roof-canopy slopes up from the living room to the entrance level. A skylight near the center of the dwelling sheds sunlight into the kitchen and entry space during the day, and artificial illumination at night.

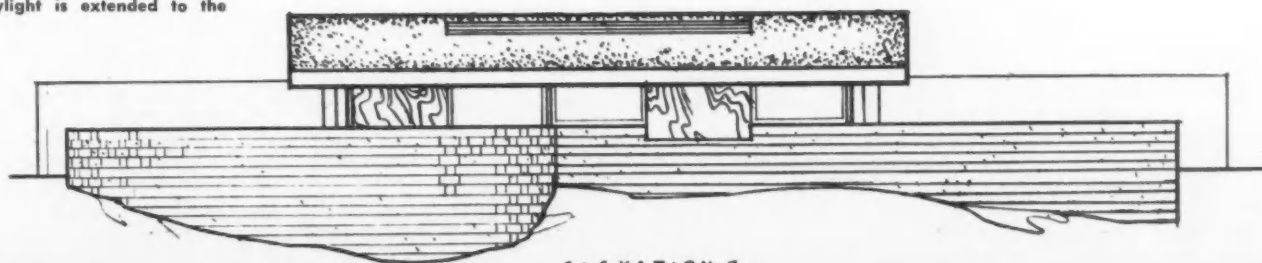
When this house is expanded to include two more bedrooms and a bath, the designation "G" has been adopted. Bath No. 1 in scheme "G" is now lighted and ventilated from above, and the principal skylight is extended to the end of the circulation space.



ELEVATION

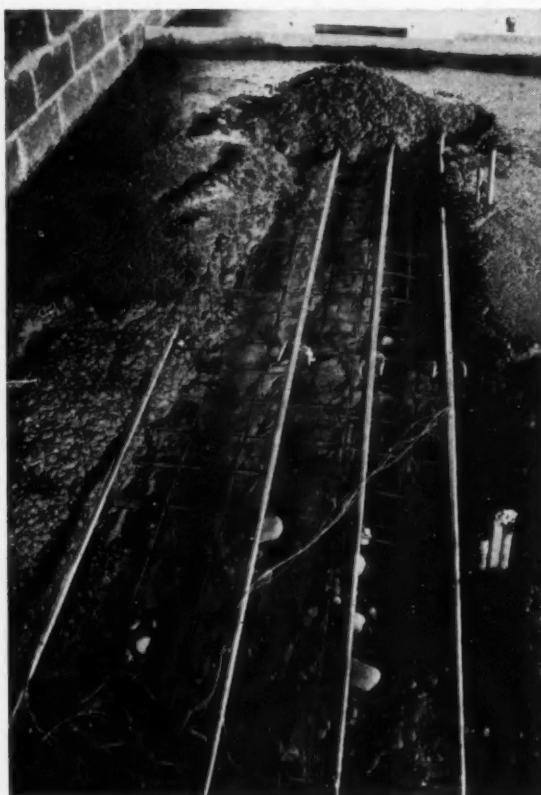


ELEVATION 2



ELEVATION 2

HOW REVERE GETS THE FACTS ON RADIANT PANEL HEATING



THE photograph above shows one of the test installations of radiant panel heating set up by Revere, in a building designed for continual occupancy, to develop practical information needed by architects and by engineers and contractors in the heating field. Taken as the concrete is being poured, it shows a three-tube grid type coil located in a concrete floor slab. The fourth tube (farthest left) is part of another three-tube grid type coil.

Note the wires that run across the tubes into the left hand corner of the photograph. These are thermocouple wires that are attached to the copper tube at 8-foot intervals in order to determine the reduction in temperature of the water as it travels through the tube. Additional thermocouples are used to determine temperatures within the concrete floor slab and on its surface at various points in the room. Ground temperatures under the slab have also been recorded.

Throughout the heating season, an installation like this one yields precise, valuable, operational data that are carefully recorded by Revere engineers. Then, this information, together with the results of other research projects, is given to architects, engineers and contractors in such Revere literature as "A Graphical Design Procedure for Radiant Panel Heat-

ing," "Radiant Panel Heating—A Non-Technical Discussion," and "Radiant Heat with Copper Tubing."

In all probability these books are now in your files. Be sure to refer to them whenever you need reliable data on the design or installation of radiant panel heating systems.

And be sure to specify Revere Copper Water Tube—readily available through leading distributors. This long-lasting, easy-to-bend tube is ideal for radiant panel heating. Remember—trouble always costs more than Revere Copper Water Tube.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

• (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40 # built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

• (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CS House Number 1.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalis; withstands 275 degrees Fahrenheit; wide color range.

(526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design endless combinations of units full specification service available.

(493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and

of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.

• (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

DRAFTING ROOM EQUIPMENT

(458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

(482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

(483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good drafting room tool.

(494) Rapidesign, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.

(495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead sharp; Bakelite plastic with

hollow-ground blades; portable, size of salt shaker; handy gadget.

ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

• (449) Cannon Electric Development Company: Folders, information Canon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.

• (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

(537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes;

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arts & architecture

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Please send me a copy of each piece of Manufacturer's Literature listed:

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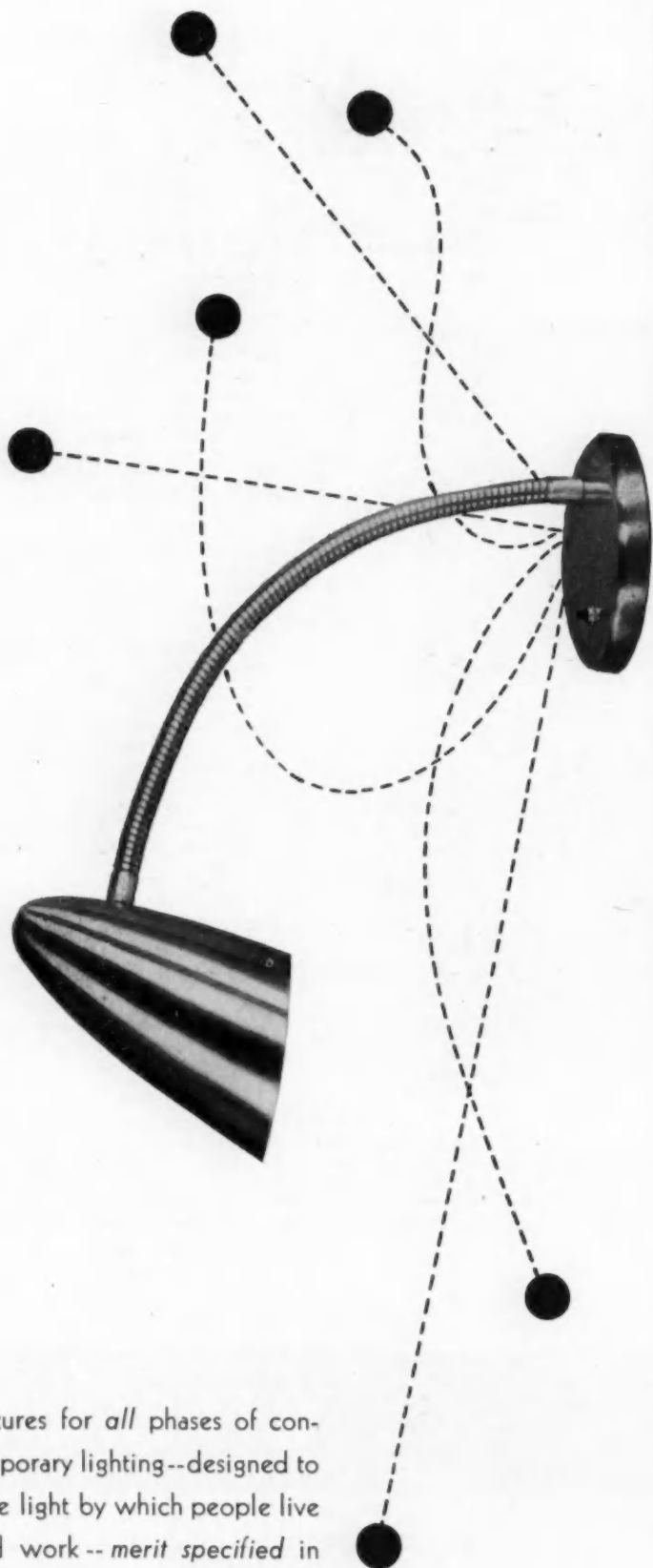
OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

Fixtures for all phases of contemporary lighting--designed to give light by which people live and work--merit specified in the Case Study House Program of the magazine Arts & Architecture

GENERAL LIGHTING COMPANY

8336 West Third Street, L. A. 36



spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

(528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (72) Square D Company: Full color folder Square D multibreaker; guard-electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicer Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (538) Square D Company: Brochures Safeflex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CS Houses.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, ranges, water heaters, cabinets, other equipment; valuable data.

FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

(549) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(302) E. I. duPont de Nemours & Company: Brochure Fabr Lite, new synthetic resin plastic-coated fabric for upholstery; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

(567) Goodall Fabrics, Inc.: Folder Goodall wrinkle-resistant bedspreads in wide range textures, designed, color styled by Dorothy Liebes; contains Angora mohair, are not bulky, color fast, pre-shrunk, custom hemmed; standard 72x106 and 88x106 inch sizes; special widths to 92 inches.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CS House Number 7; definitely worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

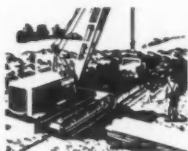
• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

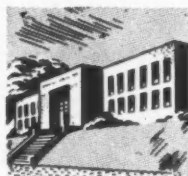
They had a Problem...



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PLASTIC

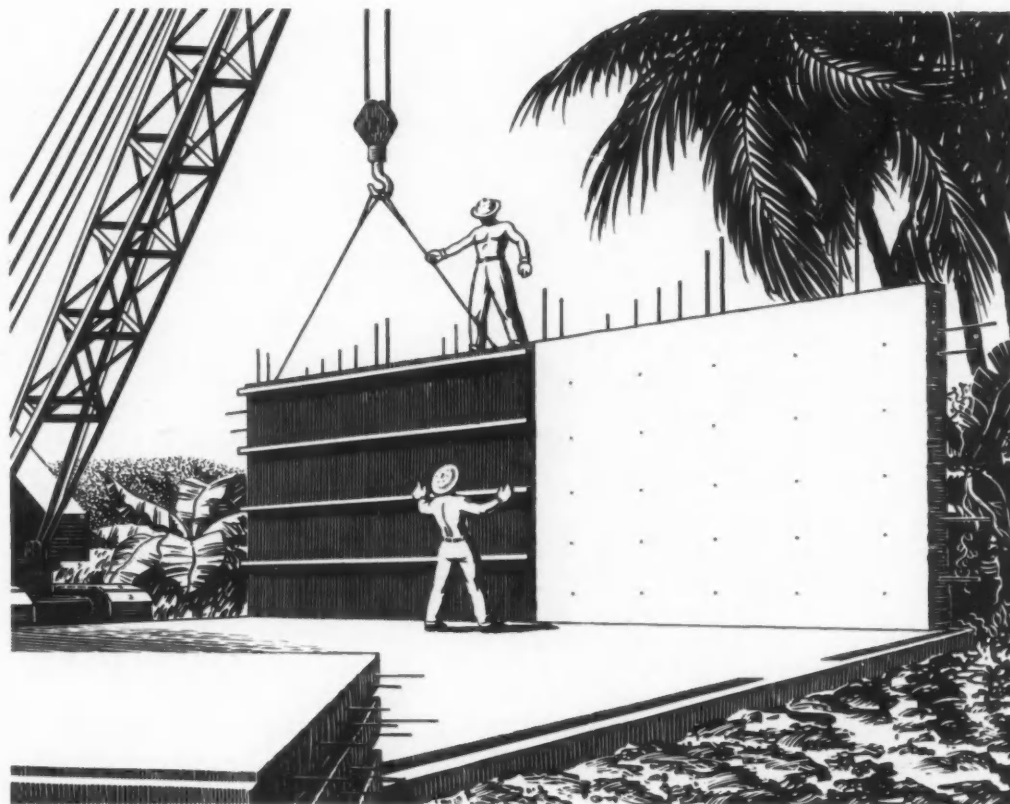


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\$13,500

(539) Reg-Wick Hand Woven Originals: Information custom designed handwoven upholstery, drapery fabrics; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gro-point carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

•(309) Klearflax Linen Looms: Catalogue, brochures probably best known

line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

•(388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

•(74) Tile-Tex Company, Inc.: Brochures Tile-Tex asphalt tile, Mura-Tex plastic walls, Flexachrome plastic floors; well illustrated in full color, with full descriptions, color charts for all products; one of best lines by one of best manufacturers; well worth file space.



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Homes protected with Pabco Natural-White Asbestos Shingles are assured added insulation and important fuel savings. No upkeep cost, no replacement cost—a lifetime investment!

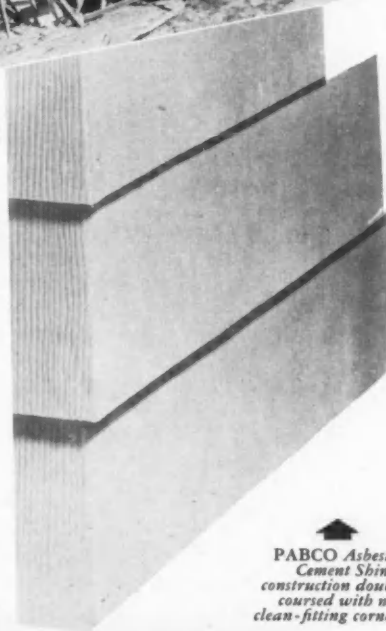
FOR NEW or OLD CONSTRUCTION —

Natural-White Shingles go right over new sheathing or old exterior wall surfaces — providing an extremely attractive exterior at low cost.



NEW HOME CONSTRUCTION

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FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast, Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

(568) Cabaniss of Denver: Information source of good contemporary furniture in five Rocky Mountain states including Aalto, Eames, Van Keppel-Green; also lighting fixtures by Versen, ceramics by Beatrice Wood, fabrics by Ben Rose.

• (583) Cannell & Chaffin: Information several of best lines of contemporary furniture and good contemporary decoration service; one of oldest and best sources of information and services, having to do with interiors.

• (435) Drexel Furniture Company: Information new clean line contemporary

furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Noguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetz, AIA; plastic, cork or wood tops, 1/4" thick hard-

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THE PLASTIC-FINISHED WALL MATERIAL FOR CREATING BEAUTIFUL INTERIORS
For any room, in any building—wherever practical beauty is required—Marlitz colors and designs provide the lustrous beauty and economical practicality that appeals to every home owner.

Marlitz Plain-Colors, Tile Patterns and Horizontaline are adaptable to kitchen, bathroom and "service areas." Wood-Veneers give warmth to dining and living rooms. Marble-Patterns lend themselves to hallways and lavatories.

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MEMO TO PRESIDENTS WHO WATCHED THE BAND GO BY!

HERE'S ONE parade that isn't "all over but the shouting" after the band has passed. It's the Payroll Savings Plan for the regular purchase of U. S. Security Bonds by employees.

Though the formal spring campaign to sell Bonds is over, any company can still move forward with the parade. Right now thousands of companies are putting *additional push* behind their Payroll Savings Plans. Managements of many companies that have not yet participated are *now installing* the Plan.

It's a "look-ahead" plan, that benefits employee, company, and nation. Every \$3 invested in Bonds pay \$4 at maturity. Personnel records in the plants with active P.S.P. programs show improved employee attitudes—evidenced by less absenteeism and fewer accidents—as the individual's sense of security grows with Bond purchases. And every Security Bond dollar built up in the Treasury retires a dollar of the national debt that is potentially inflationary. It means less bidding-up of prices. Moreover, Bond buyers are better citizens because they have a tangible stake in the nation's future.

It's just as easy to take action now as when the campaign was at its height. Just call your Treasury Department's State Director, Savings Bonds Division, and ask for the material that helps to get a Payroll Plan started or to keep it rolling.



This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and the Advertising Council.





Electric Contractor Believes His Own Story

After years of selling his customers on the importance of adequate electric service capacity, Mr. L. A. Baker, (electric contractor and owner of Baker Electric Company, 445 North Canon Drive) decided to build a multiple-unit family dwelling as an investment for himself.

As you would expect, his apartment house is a model of adequate wiring. There will be no dimming bulbs or blown fuses when major appliances are plugged in. There will be plenty of current . . . no matter how many electric appliances his tenants may use.

Mr. Baker knows the advantages of electric appliances. He has installed electric water heaters, electric bathroom heaters, and wiring for electric ranges throughout his apartments. He has an electric range in the apartment he occupies, and encourages his tenants to use electric ranges.

When you build . . . whether it's one unit or hundreds of units . . . it will pay you to look into the wiring needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone MICHIGAN 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.

Electricity

SAFE • CLEAN • MODERN

wood trim and legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 50" long, 26" wide, or 14" high, 38" long, 38" wide; worth investigation.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, tarp, fabric upholstery; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Noguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units caable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

(319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.

• (562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (584) Carroll Sagar & Associates: New source of information several lines of contemporary furniture, fabrics and accessories, including Eames pieces, specializing on service through architects and decorators; worth investigating.

• (460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also incidental pieces; available through decorators or architects exclusively.

(540) Tappan-Keal: Brochure well designed line contemporary California furniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of best West Coast lines; price lists included.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and accessories; excellent presentation of products by one of oldest national manufacturers.

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

• (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

• (565) Mitchell-White & Company—Modern design Brake-O-Matic door check for use in the best homes, finest hotels and offices, write for literature.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

• (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

(326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

HEATING & AIR CONDITIONING

(381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

(77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(572) Philip Carey Manufacturing Company: Brochure Careyduct all asbestos air conduit for heating, ventilating, air conditioning; is both conduit and insulation; hushes fan noises, permits higher air velocity due to flush joints; easily installed, economical; worth study.

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 1/2" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(509) The Firan Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece die-formed aluminum alloy reflector; well engineered, designed; worth investigation; uses convection flow of air.

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor: 26 1/2" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

(84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

(329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

(415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

(541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 3/4" x 9 3/4"; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglass evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

(330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

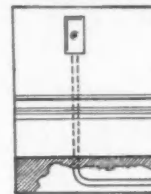
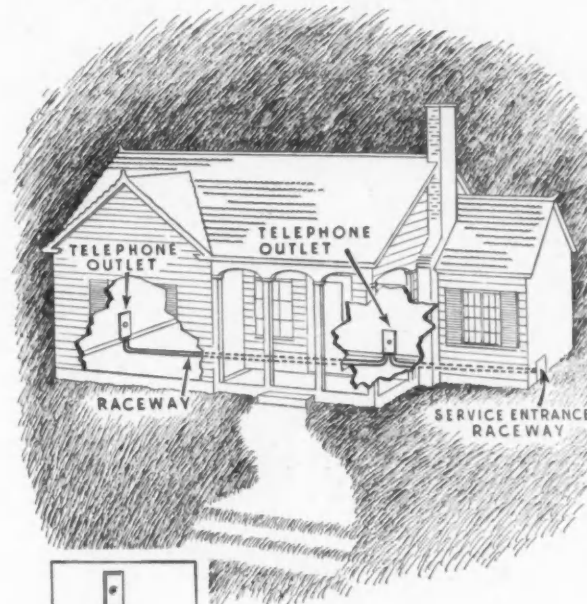
(373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

(331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(511) Surface Combustion Corporation: Twenty-six pages of specifications for Janitrol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

Thoughtful builders plan for concealed telephone wiring



A house that's really modern these days has telephone conduit and outlets built-in while construction is going on. That way, with just a small outlay for tubing material, telephones can be moved or added later on...without drilling holes or running wire along baseboards.

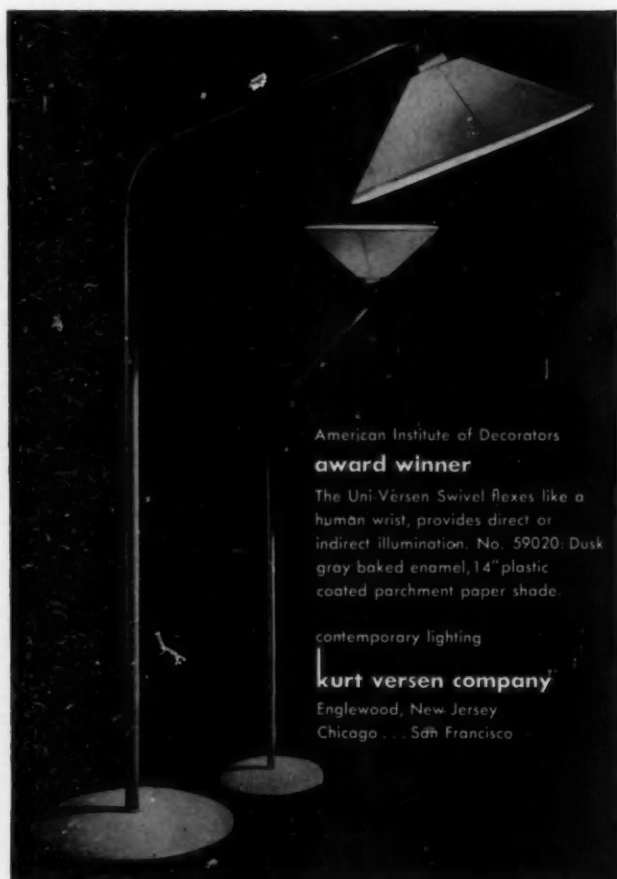
Built-in telephone facilities are just one small detail of a soundly planned home... a detail that thoughtful builders remember and clients appreciate.



For free help in planning modern, built-in telephone wiring, call your local telephone company number and ask for "Architects and Builders Service."

**The Pacific Telephone
and Telegraph Company**





American Institute of Decorators
award winner

The Uni-Versen Swivel flexes like a human wrist, provides direct or indirect illumination. No. 59020. Dusk gray baked enamel, 14" plastic coated parchment paper shade.

contemporary lighting

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Chicago . . . San Francisco



AMES REVOLVING SHELVES For CABINETS And COOLERS The Choice of All Four

HOMEOWNERS like the new convenience, visibility and accessibility of Ames Revolving Shelves. Rust-proof, 100% anti-proof and so easy to clean.



ARCHITECTS specify these modern, functional shelves that transform ordinary kitchens into model kitchens.

BUILDERS find them easy to install with no re-building required. Sizes to fit any standard cooler and cabinet. Sturdy yet light-in-weight aluminum construction.



DEALERS are increasing their sales and profits by stocking and featuring this quality product, in demand by everyone interested in modern kitchen convenience.

It will pay you to look into Ames Revolving Shelves today.
Write for complete details.

W. R. AMES COMPANY
150 Hooper St., San Francisco 7, Calif.

(490) H. A. Thrush & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.

(543) Utility Appliance Corporation: Brochure Utility evaporative air cooler; cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

(544) Utility Appliance Corporation: Brochure Utility forced air furnace, gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.

(545) Utility Appliance Corporation: Brochure Utility Wall-o-matic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

(546) Acoustical Materials Association: New brochures on sound absorption coefficients of architectural acoustical materials and theory and use of architectural acoustical materials; data-packed, well illustrated; undoubtedly best source of information; worth file space, study.

(334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(573) Philip Carey Manufacturing Company: Brochure specifications Carey built-up roofs; one of best sources roof information, including tables, architectural and construction sketches, application data; good service material by one of oldest national manufacturers.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

(226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

(226) Kimberly-Clark Corporation: Home insulation booklet, 12 pages, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general principles home insulation, including radiant heat loss, air stratification and drafts, variable exposures, coolness balance; many other informative features.

(95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

(97) Simpson Industries: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating decorative tileboard, insulating lath, and roof insulation; combine structural strength with insulating values; well presented installation, specification data; worth investigation.

(98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

(574) United States Gypsum Company: Brochure Acoustone, Auditone acoustical tiles; mineral fibers made into lightweight, highly sound absorbent tile form; fire resistant, incombustible, paintability, rodent and vermin resistant; full technical application data.

(575) United States Gypsum Company: Folder USG Weatherwood decorative insulation; rigid wood fiber board made into predecorated interior wall and ceiling units, either in tile or plank measurements; full data, including tables of heat transmission coefficients.

LIGHTING EQUIPMENT

(418) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(576) Benjamin Electric Manufacturing Company: Comprehensive bulletin, 28 pages, new louvered ceiling lighting system, featuring Sky-Glo; profusely illustrated, includes architectural drawings, charts, specification tables; installation ideas to aid planning; good data.

beautiful... distinctive... practical...



awning type windows...

For tomorrow's homes... new windows that combine distinction with utility... all vents open outward simultaneously upon turning of small handle to provide up to 100% no draft ventilation... to permit easy cleaning from the inside... to insure healthful, controlled air circulation. Types and sizes for all desired arrangements.

SEND FOR NEW SUPER-VENT FOLDER

SELECTED BY NEUTRA

Super-Vent Windows have been selected by America's foremost contemporary architect, Richard J. Neutra, for Case Study House 13, soon to be constructed.

SUPER-VENT COMPANY

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The Case Study House Program of the magazine arts & architecture

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LONG BEACH • RIVERSIDE • TEMPLE CITY • SIERRA MADRE • INDIO • THERMAL

LA VERNE • WHITTIER • PASADENA • SAN PEDRO

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri;" may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

• (585) Davidson Plywood & Lumber Company: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material;

will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.

• (476) Val-Porter Company: Brochure Acoustipulp plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color; fire resistant, vermin proof, sanitary; about same cost and weight as ordinary plaster; used in CSHouse Number 20.

PLUMBING FIXTURES, ACCESSORIES

• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust, corrosion, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best line, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(578) California Shower Door Company: Folder excellent line alumaaloy and bronze chrome shower doors, tub enclosures; simply designed, mechanically good; doors have full-length piano hinges; manufactured, readily available in Northern California.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub inclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

(421) The Perfix Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

• (566) H. B. Salter Mfg. Company: new catalog detailing, Salter-Glauber all brass plumbing fixtures-feather-touch-drip proof.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

• (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation; installed television CSHouse #18.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(42) Kawneer Company: Announcement Zourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

ROOFING

(21) Red Cedar Shingle Bureau—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; comes with aluminum frame in all sizes for quick installation; good product.

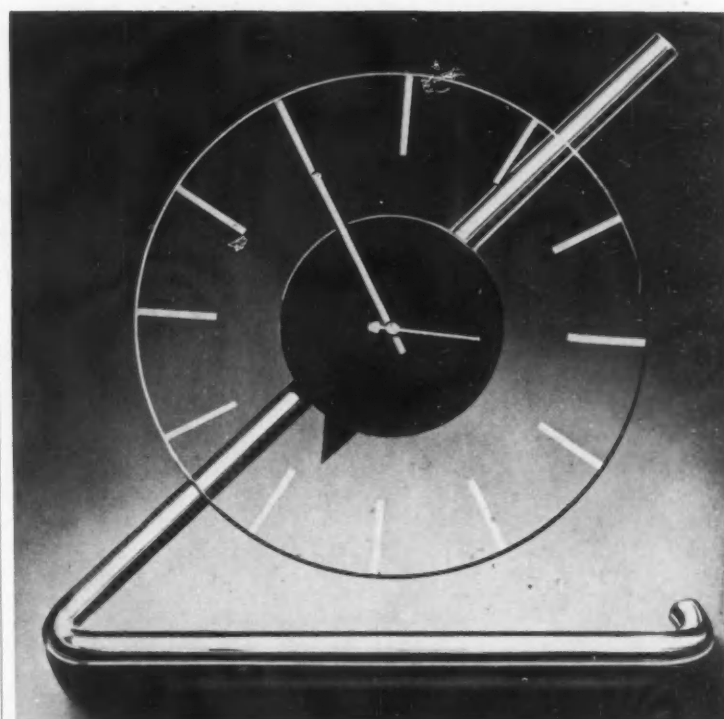
THE SMARTNESS
OF YOUR
FIREPLACE
DEMANDS IT!

The New
**CRESCENT
LITE**

\$8.75 FOR 30" POLISHED BRASS
SEE YOUR DEALER OR WRITE.



CRESCENT INDUSTRIES, INC.
LIGHTER DIVISION
10300 VAN DYKE AVE. DETROIT 5, MICHIGAN



contemporary clocks
merit specified
in all case study houses

howard miller clock company

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Enjoy
greater freedom
in designing
homes and
buildings...

★ ★ *with* **ROCKLITE**

ROCKLITE is light-weight aggregate manufactured from shale by a calcining process which results in expanded, individually sealed, rounded particles—very strong, yet so light that they float in water. **ROCKLITE** aggregate is a highly insulative material. Every **ROCKLITE** building unit is Class A, batched in exact proportions with **ROCKLITE** aggregates and cement, precision molded, then cured under high temperature... producing a lighter weight block with lower volume change... minimum absorption... greater strength.

ROCKLITE'S 97 modular shapes and sizes allow the Architect a wide choice of design possibilities. Write for details...



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COMBINATION
SCREEN and METAL SASH DOOR
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The "WEATHER-WISE"
DOOR!!

A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

IT GUARANTEES YOU YEAR 'ROUND
COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

WEST COAST SCREEN CO.

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ADAMS 11108

★ ★ WRITE FOR FREE ILLUSTRATED LITERATURE ★ ★

(549) American Structural Products Company: New brochure Insulux Glass Block showing use in schools, hospitals, plants; shows typical installations daylight schools, hospitals, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

(505) Carroll Products Company: Folder new cordless, tapeless venetian blind that fits into window frame; all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats $4\frac{1}{2}" \times \frac{5}{8}"$, glass slats $4\frac{1}{2}" \times 7/32"$ to $\frac{3}{4}"$; can handle openings up to $4' \times 10'$, worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including casement, sliding, pivot, store front windows; good source technical information.

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(579) Far-Co Manufacturing, Inc.: Literature well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California made.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels;

controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special sizes; contemporary design.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, mintons; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CS-House Number 1.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from $2' 10\frac{1}{2}" \times 2' 2\frac{1}{2}"$ to $5' 7\frac{1}{2}" \times 7' 5\frac{1}{4}"$; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for shutters; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and Dictator combination screen and storm doors.

SPECIALTIES

(551) B B & C Manufacturing Company: Full data Johnson Safety Vault home and business safes; built-in models for floor, walls, flush swinging doors, double action sliding hinges, combination dial or key locks; all safety features; good product, worth investigation.

• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, water-proof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

• (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages. Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

• (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglass with thermosetting resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or out, structural or decorative; comes in colors; remarkable product.

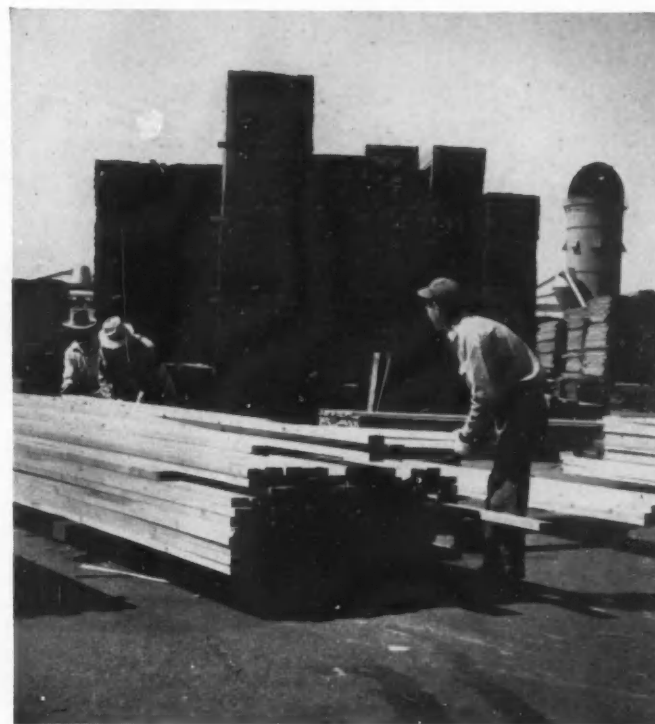
• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

• (552) Superior Accessory Company: Brochure new Rite-a-Note doorway accessory; note pad, pencil concealed in brass case mounted in doorway; when cover is lifted to write note "hello" tab clicks up to leave indication note is there when cover is closed again; well designed.

• (441) Tropicraft: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(581) United States Gypsum Company: Folder technical information 2" solid Rocklath and plaster partition; studless, non-loadbearing partition; fireproof, lightweight, space saving; installation methods, tables, detail sketches; specifications.

(582) United States Gypsum Company: Brochure USG Trusteel hollow partition studs for non-loadbearing fireproof partitions; permits concealment of pipes, conduits, ducts, etc., lightweight, fireproof, strong; adjustable height; full technical data, including tables, sketches, specifications.



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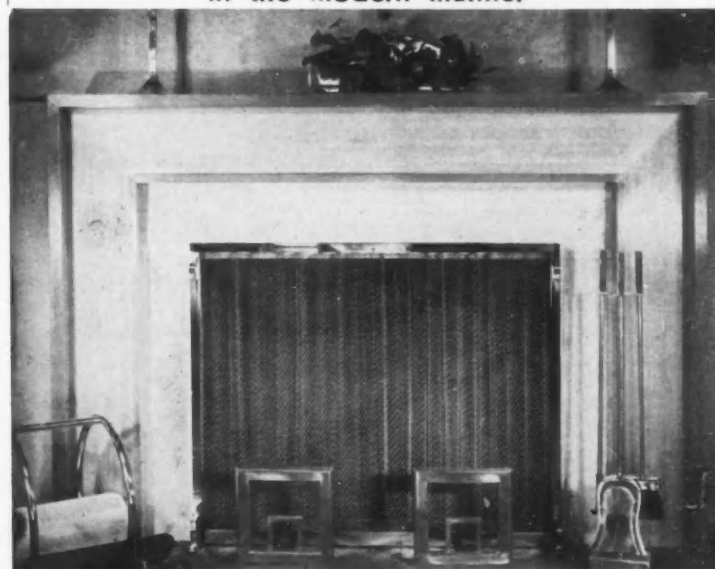
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(525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine mouldings.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation — Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, finishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

• (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, includes full color photographs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

(456) Stained Shingle & Shake Association: Informative material use and

advantages stained shingles and shakes; can be effectively used in contemporary design; provide interesting colors, textures.

(397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

WALL COVERINGS

(530) Imperial Paper & Color Corporation: Good 24-page Color Harmonizer booklet explaining in detail how to obtain room color harmony; contains eight color harmonizing charts with full instructions for effective use; one of best sources of information; requires 25 cents in stamps to obtain copy.

(556) Laverne Originals, Inc.: Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this product merits appraisal.

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MUTUAL HOUSING ASSOCIATION

continued from page 32

undoubtedly accomplish savings for the membership.

However, what has always been thought of as a by-product of cooperation, "a better product," is turning out to be the really exciting direction of this group and is the reason behind many applications for membership. At Mutual Housing the better product is represented by man once again controlling his environment rather than his being molded and "short changed" by his environment. When we see an entire community composed within the cooperative framework, the extension of meaning of this control becomes immense. Not only can the membership expect quiet, restful streets, adequately controlled play space for their children, safe streets free from death corners and unnecessary congestion, control of vacant areas and establishment of parks and recreational facilities, but also the more abstract values; space around the house where the family may enjoy the open sky and trees, and a feeling of stability and belonging inherent with citizenship in a cooperative community.

This dividend return to the venture gathers momentum fast. The cooperative spirit is as much a part of the design process as it is a part of administration and control. This technique of cooperation and integration of creative effort has been the credo of the work of the architects, Whitney R. Smith and A. Quincy Jones, and the engineer, Edgardo Contini, who are jointly in charge of the planning and designing of the community; and the same integration of effort is maintained in the relationship with the landscape architect, Garrett Eckbo.

To create a site plan that would use most of the areas with the capacity for development (ridges and slopes) at a minimum of cost, and preserve a maximum of the character of the land, was the first problem to challenge all of the technical skill at hand. To evolve a method of construction, and therefore an architecture, that would allow maximum elasticity in adapting the dwellings to the varying ground conditions and that would introduce a scale consistent with the nature of the terrain, certainly implied cooperation and understanding.

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The mass terracing and indigenous directional planting move through the slopes and valleys in a way possible only in a controlled environment. The structures anchor to and yet free the slopes to seek their natural motion. Each element takes special form from its specific problem, while the basic grammar springs from the common language of the terrain.

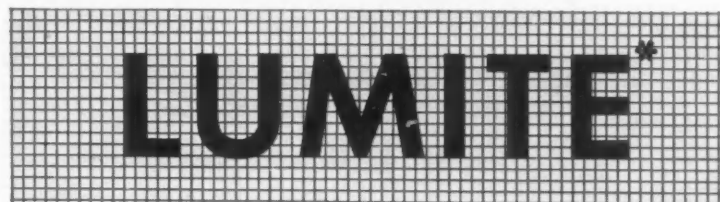
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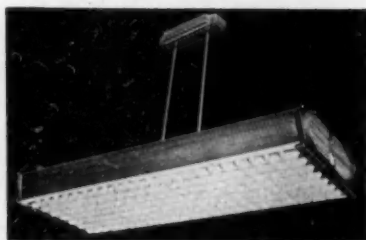


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Lipton, Leo	July	Copy—Murray-Dymock-Carson, Inc.	
		West Coast Screen Co.	56
		Western Stove Co.	*
		Copy—McCarty Co.	
		William, R. Ray	March
		Wood, E. K., Lumber Co.	56
		Copy—Mogge-Privett, Inc.	
		Wright, Walter	Jan., Feb., March
		Zettlin & Verbrugge	60
		*Alternating Schedule	

P.F.

STA-KOOL WHITE

Roof of distinction

TYPE A-F BUILT-UP ROOF

Pioneer-Flintkote's Seamless Type A-F Built-up Roof . . . to be applied on area shown on plans as flat composition roof. Application: 1 layer No. 8 Insulating Sheathing lapped 1" on sides and 2" on ends . . . 2 layers of Sta-Kool Base Sheets laid shingle style over insulating sheathing (with valleys reinforced with an extra layer) and mopped solid with asphalt. Roof is then coated with Sta-Kool Protective Coating—Sta-Kool Roof Seal and a coating of Sta-Kool Minerals while the Roof Seal is hot. Sta-Kool White Finish Coat is then applied to reflect the sun's rays (Infra-red and Ultra-violet) — which are the worst enemies of composition roofing. The glistening Sta-Kool White Roof provides ideal protection for modern homes or industrial buildings.



TYPE A-C BUILT-UP ROOF

Apply 1 layer of No. 8 Insulating Sheathing to roof deck where plans indicate flat, composition roof . . . 1 layer of Sta-Kool Base Sheets mopped solid with asphalt, and while hot, embed sheets of 110 pound Sta-Kool Mineral Surfaced Roofing, providing a sturdy, extra-heavy base. Gleaming Sta-Kool White finish is then applied, creating a lasting white surface—the newest roof for modern exteriors . . . cooler interiors.



**WEATHERPROVED
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OF CONSTRUCTION**

Specific roof requirements are covered by other Sta-Kool White Specifications... Consult the Pioneer-Flintkote Roof Engineering Department.

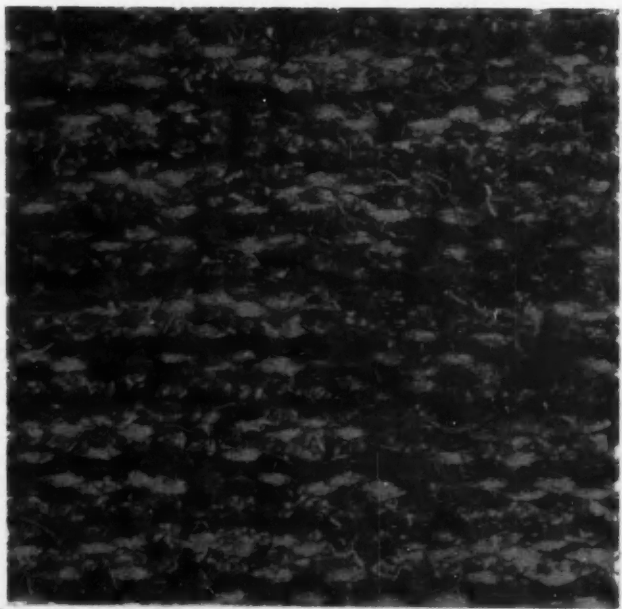


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